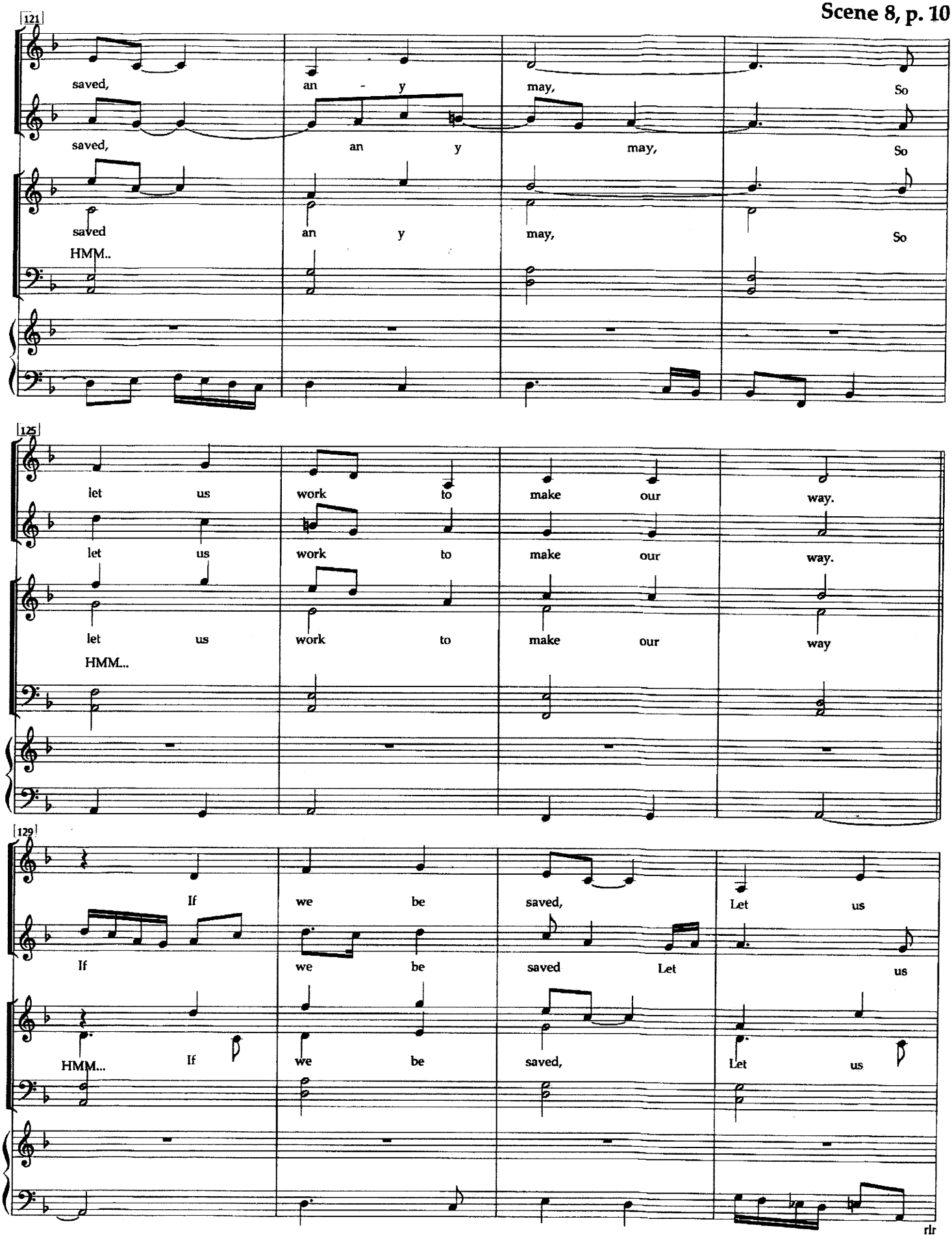
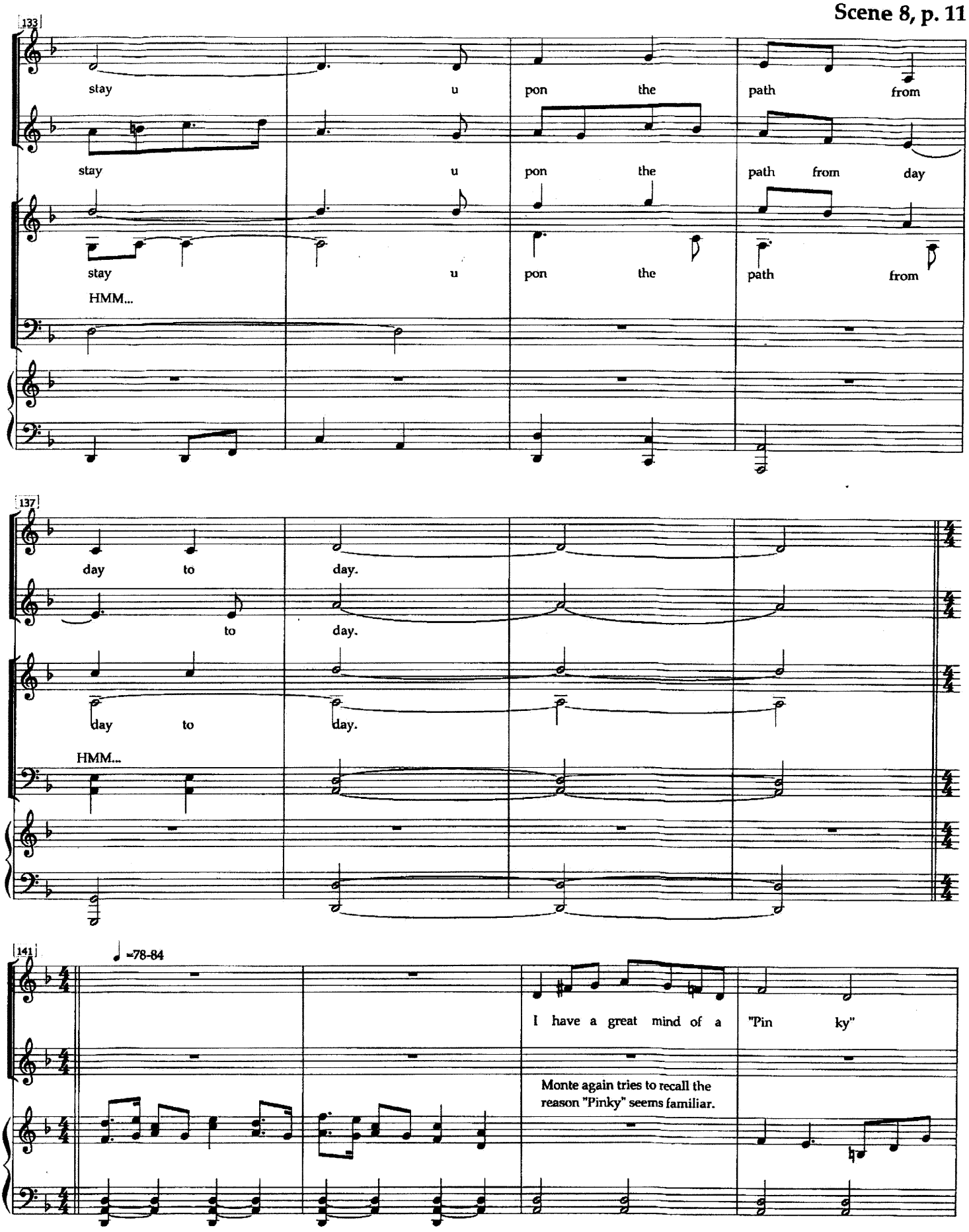
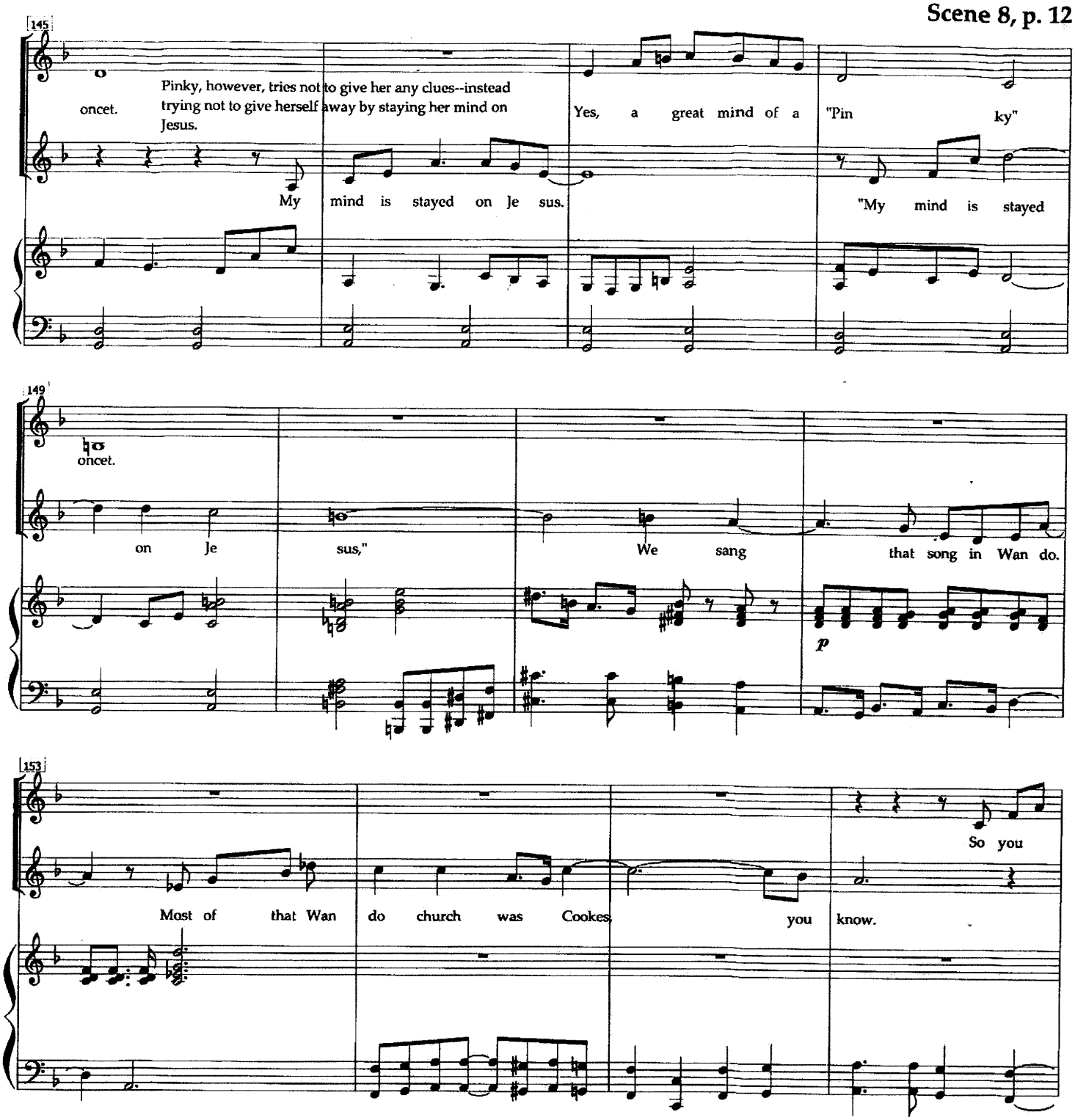
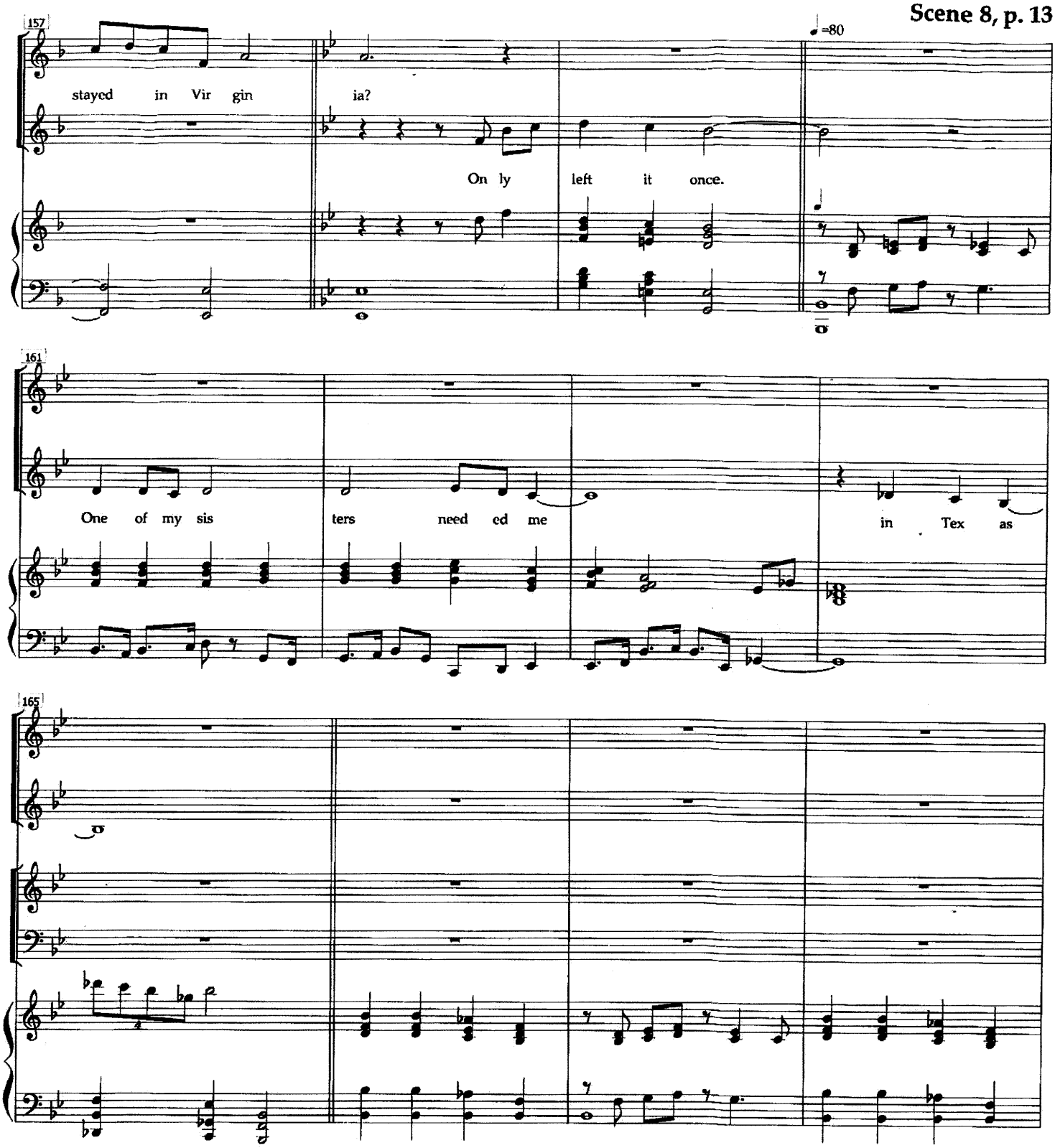
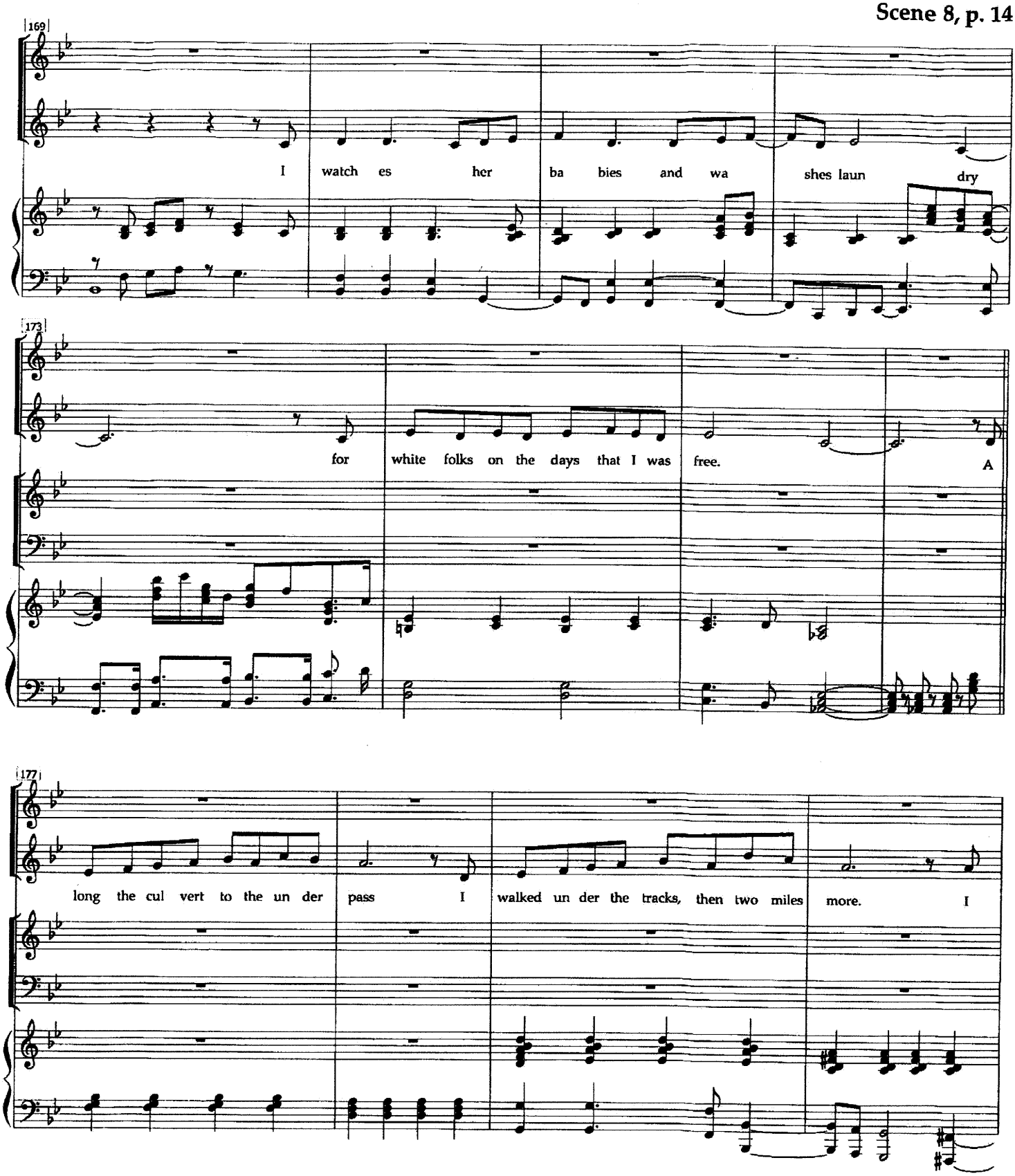
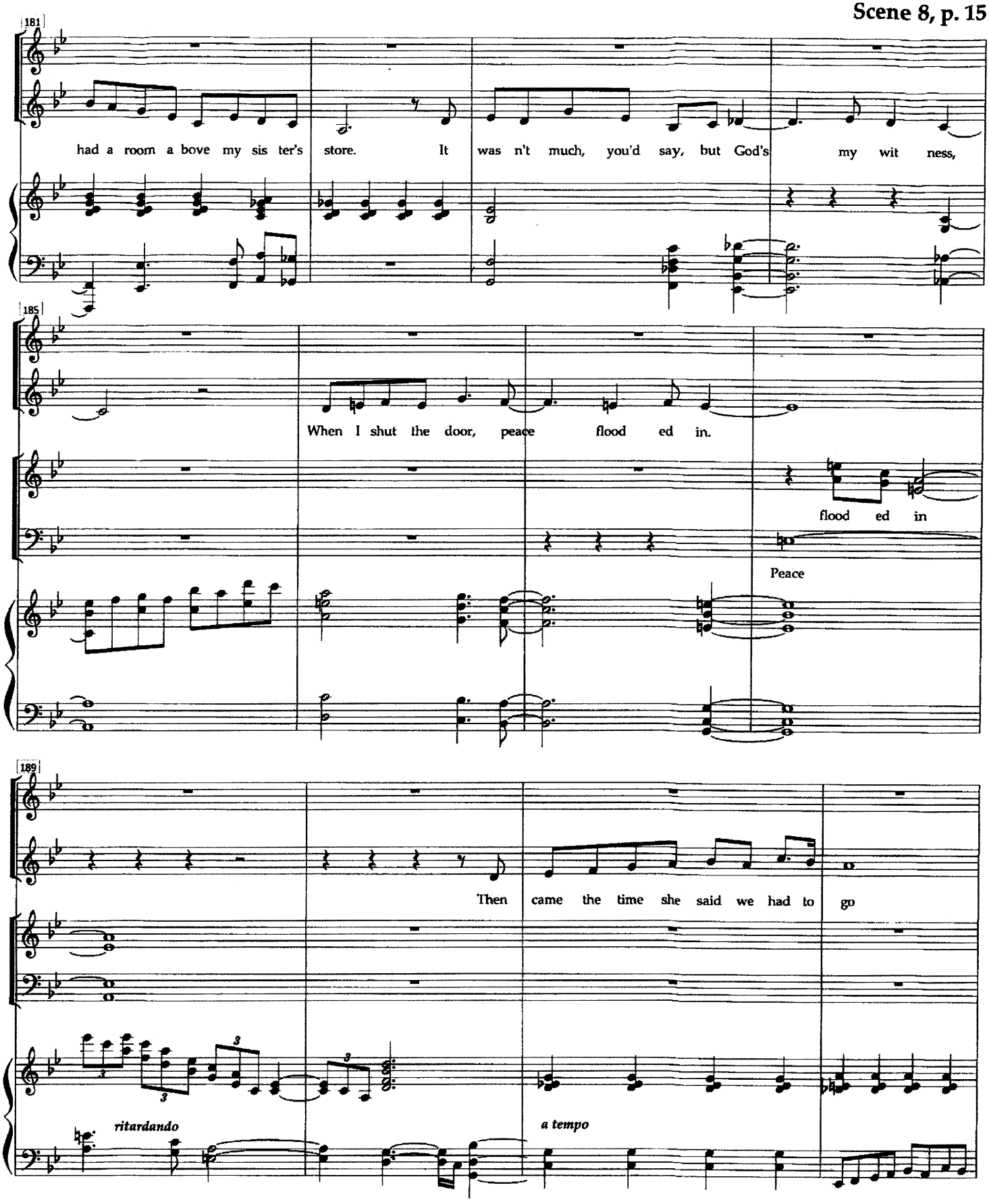

121
saved, an - y may, So
saved, an y may, So
saved an y may, So
HMM..
125
let us work to make our way.
let us work to make our way.
let us work to make our way
HMM...
129
If we be saved, Let us
If we be saved Let us
HMM... If we be saved, Let us
rlr

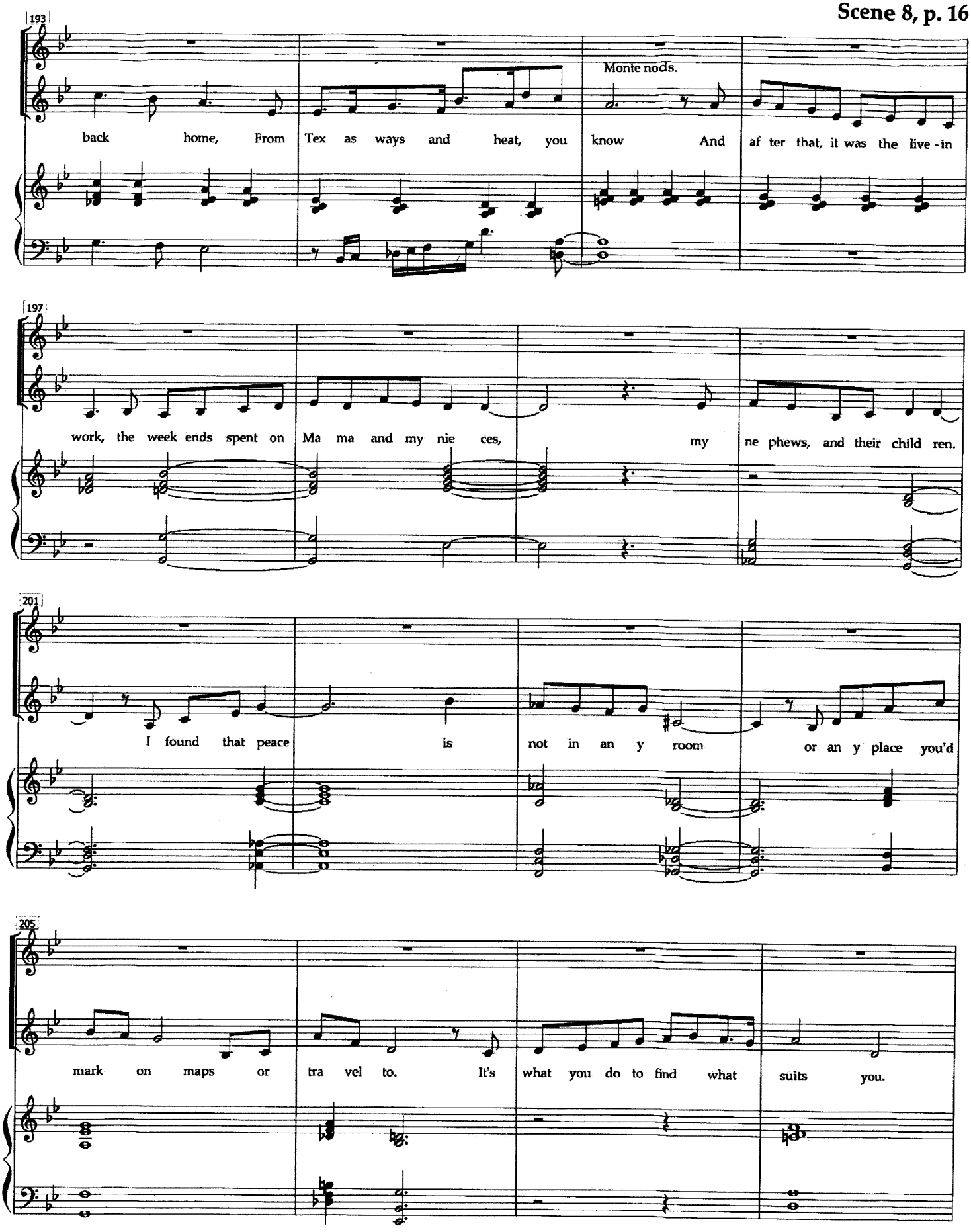

133
stay u pon the path from
stay u pon the path from day
stay u pon the path from
HMM...
137
day to day.
to day.
day to day.
HMM...
141
♩=78-84
I have a great mind of a "Pin ky"
Monte again tries to recall the reason "Pinky" seems familiar.

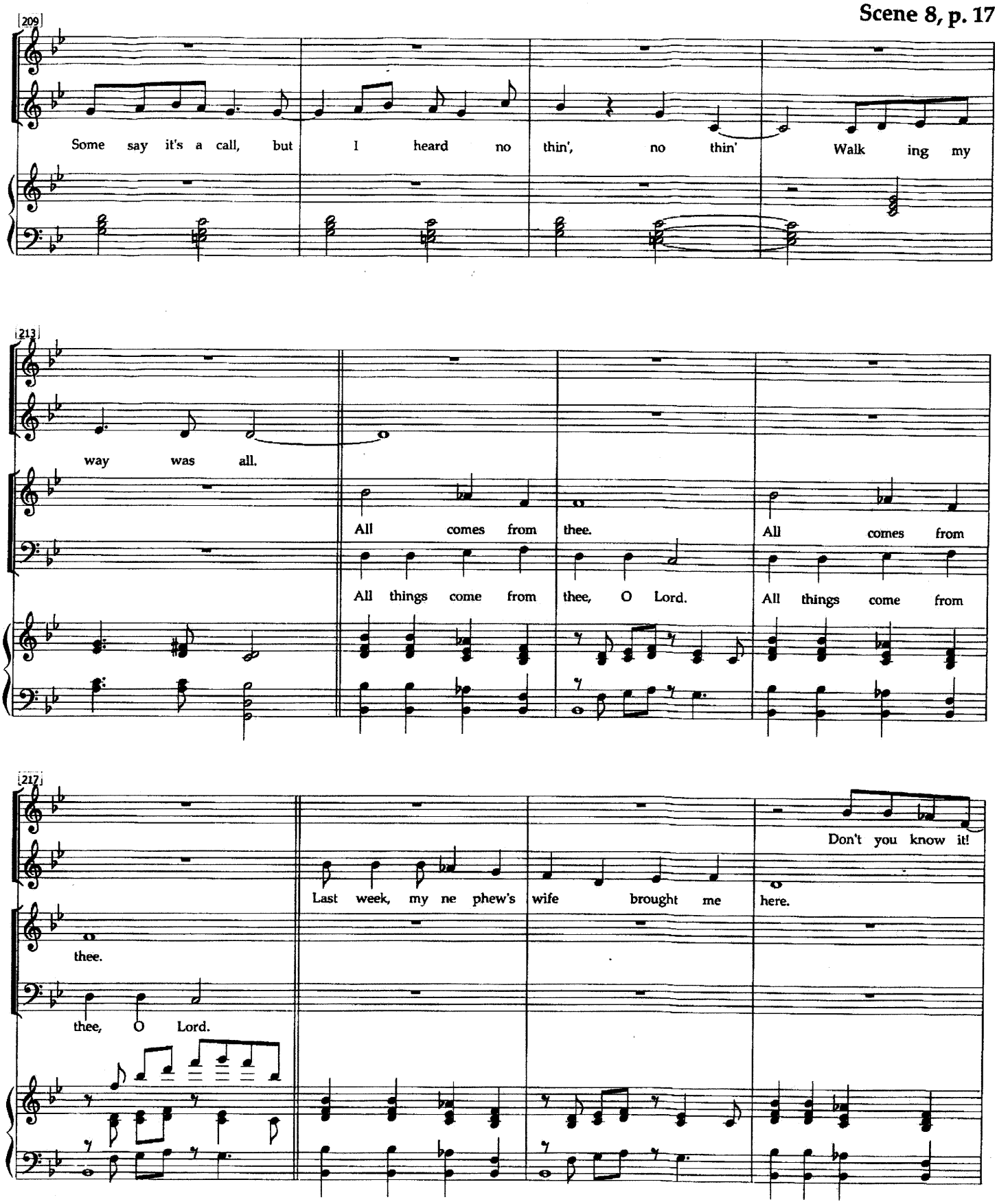

145
oncet.
Pinky, however, tries not to give her any clues--instead trying not to give herself away by staying her mind on Jesus.
Yes, a great mind of a "Pin ky"
My mind is stayed on Je sus.
"My mind is stayed
149
oncet.
on Je sus,"
We sang
that song in Wan do.
p
153
Most of that Wan do church was Cookes
you know.
So you

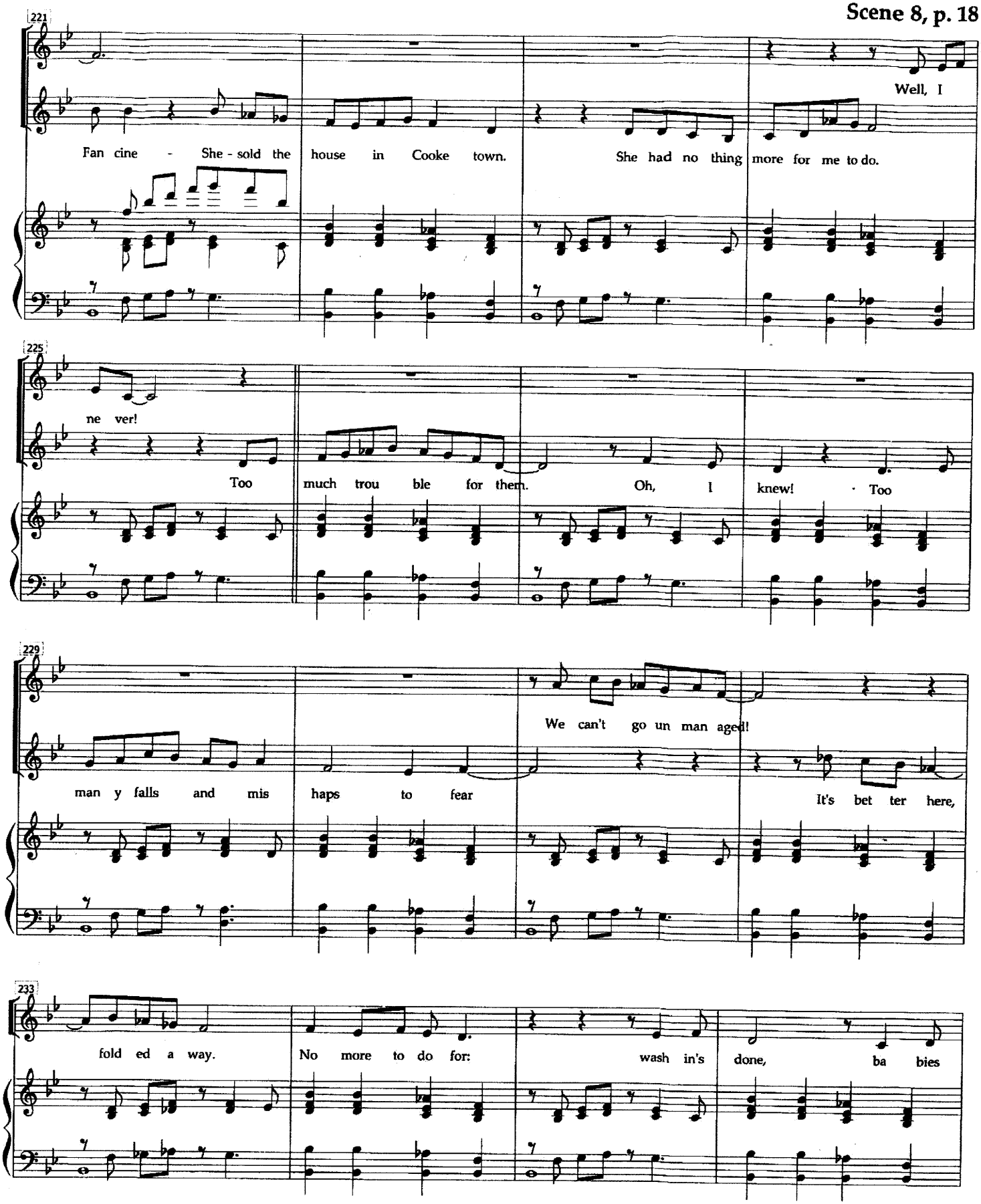

157
stayed in Vir gin ia?
On ly left it once.
♩=80
161
One of my sis ters need ed me in Tex as
165

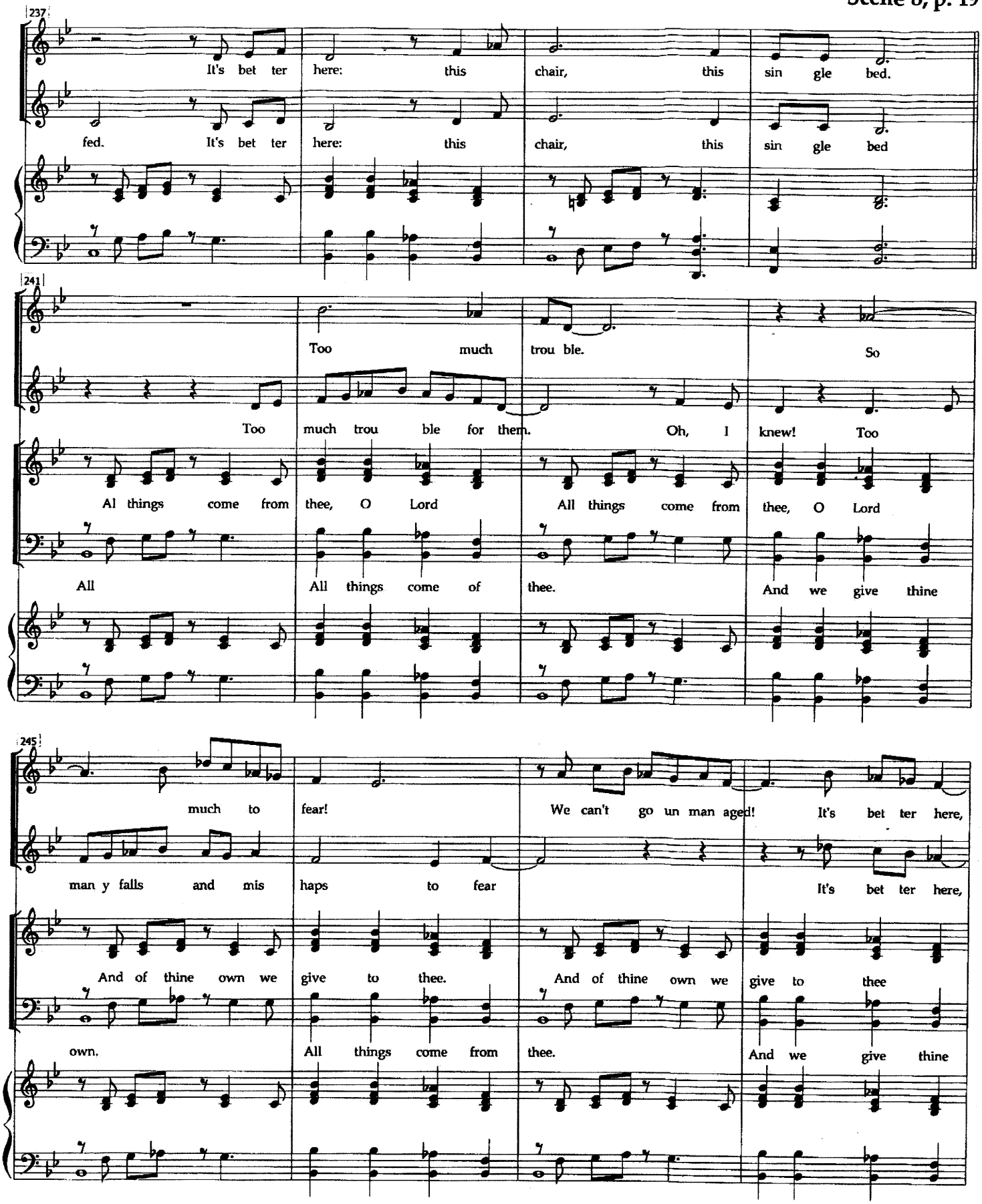

169
I watch es her ba bies and wa shes laun dry
173
for white folks on the days that I was free. A
177
long the cul vert to the un der pass I walked un der the tracks, then two miles more. I

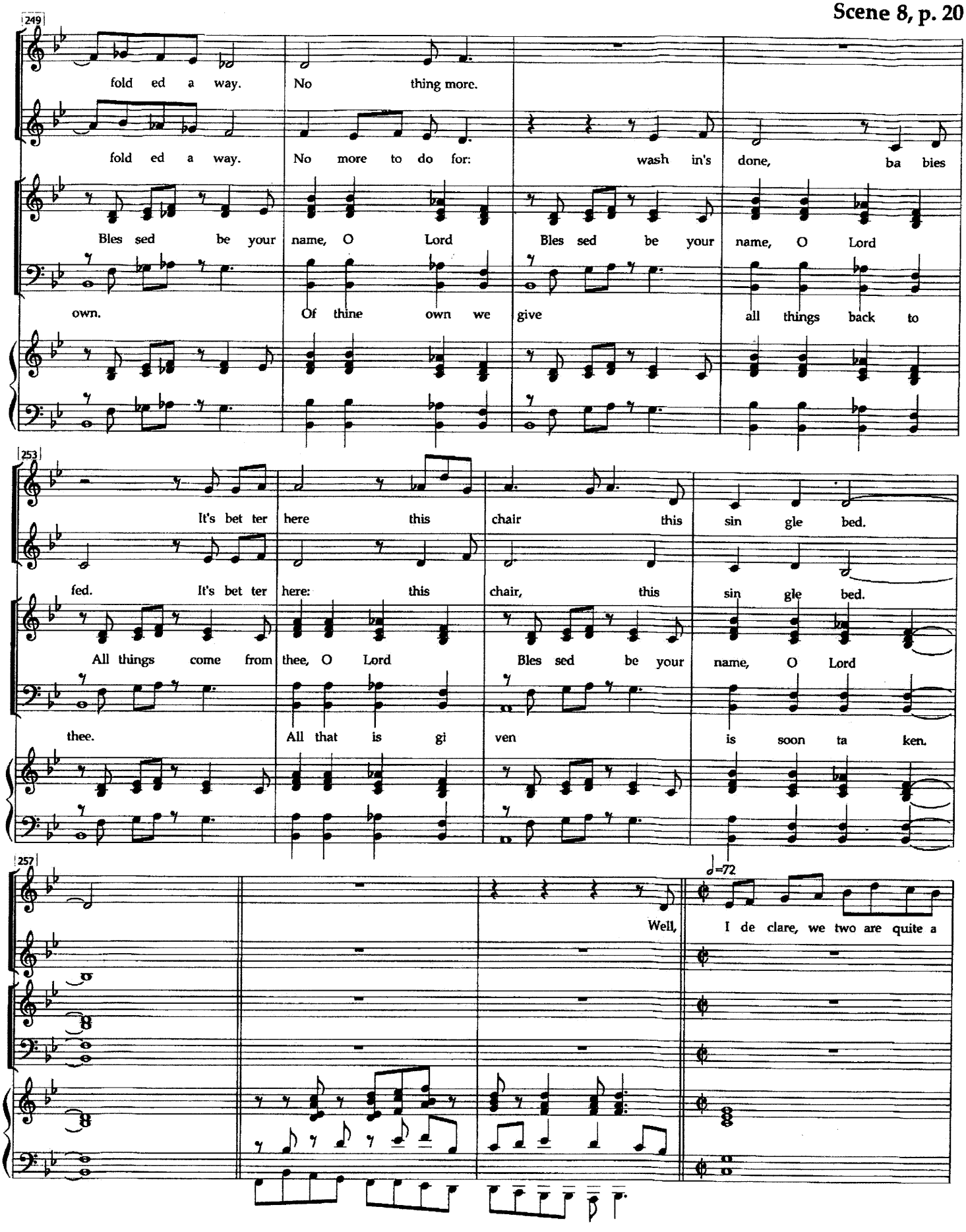

181
had a room a bove my sis ter's store. It was n't much, you'd say, but God's my wit ness,
185
When I shut the door, peace flood ed in.
flood ed in
Peace
189
Then came the time she said we had to go
ritardando
a tempo

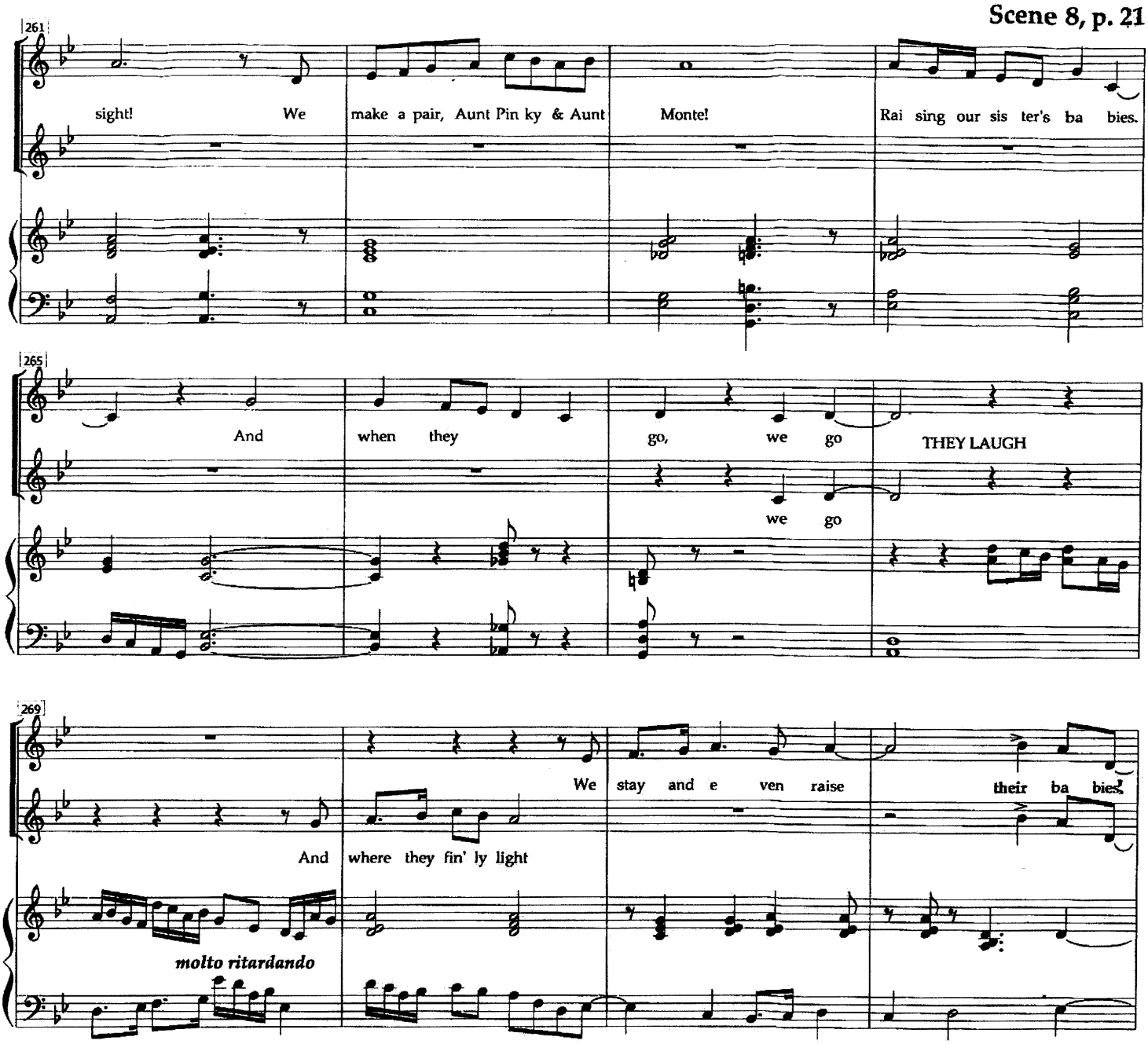

193
Monte nods.
back home, From Tex as ways and heat, you know And af ter that, it was the live - in
197
work, the week ends spent on Ma ma and my nie ces, my ne phews, and their child ren.
201
I found that peace is not in an y room or an y place you'd
205
mark on maps or tra vel to. It's what you do to find what suits you.

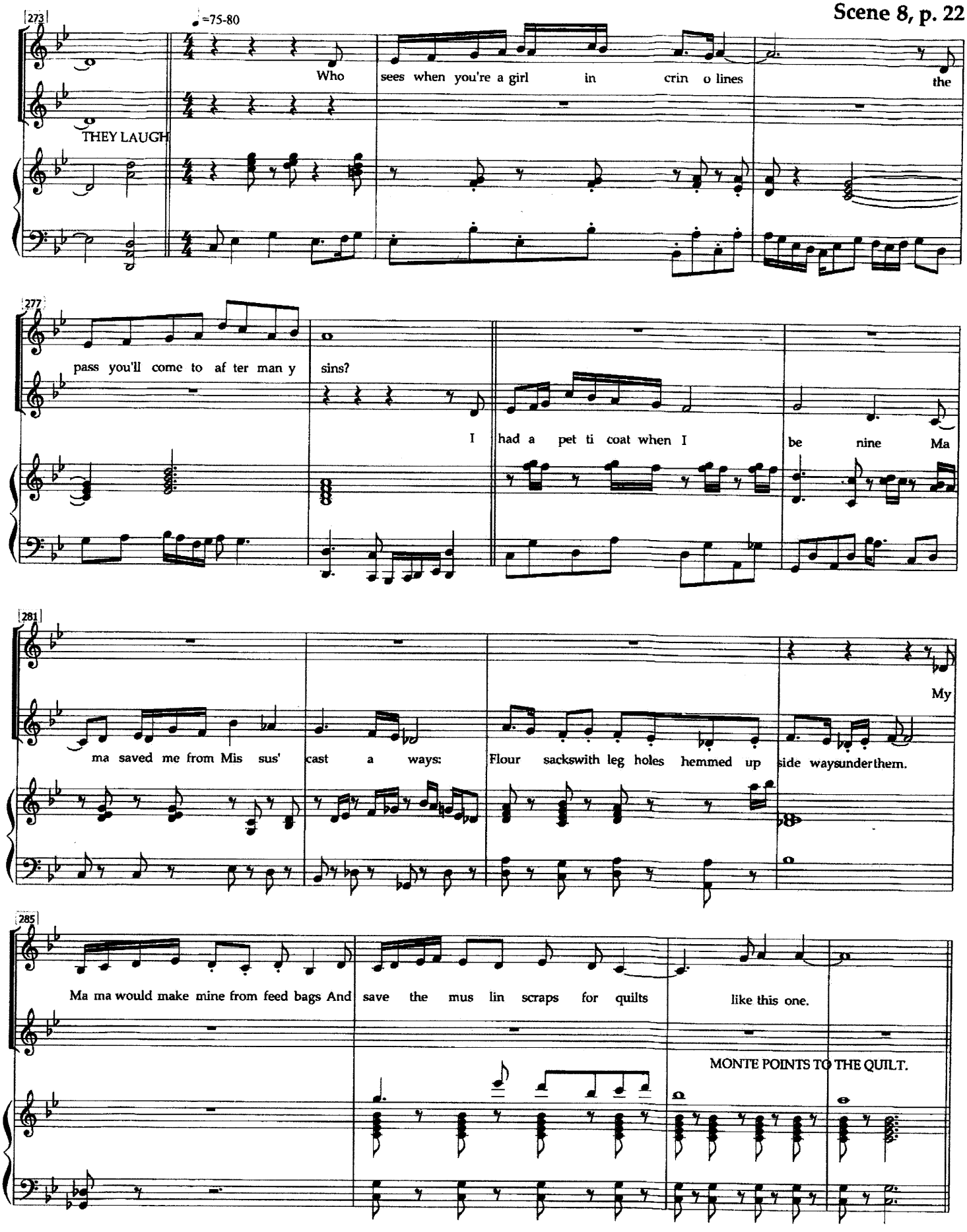

209
Some say it's a call, but I heard no thin', no thin' Walk ing my
213
way was all.
All comes from thee. All comes from
All things come from thee, O Lord. All things come from
217
thee.
thee, O Lord.
Last week, my ne phew's wife brought me here.
Don't you know it!

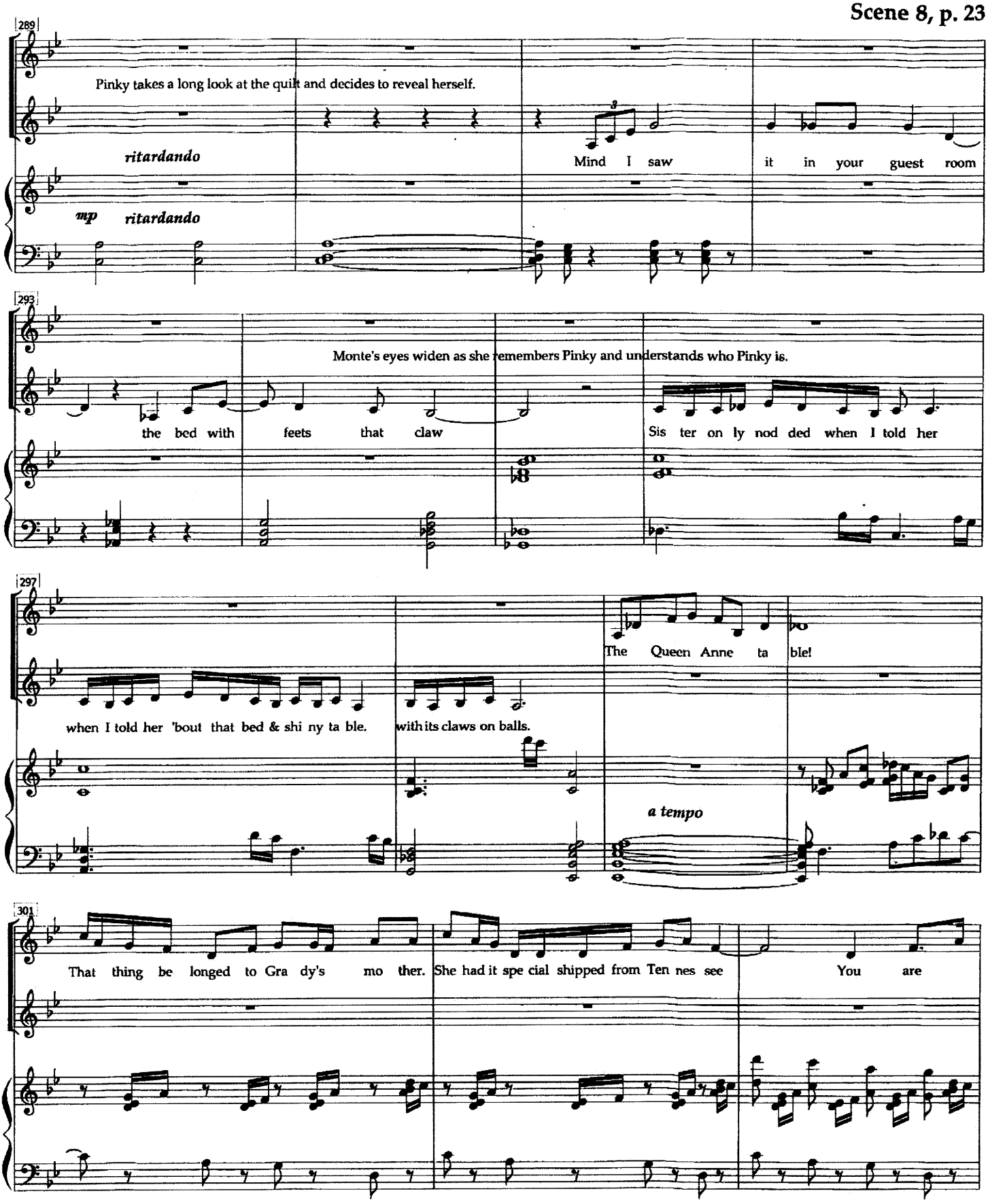

221
Fan cine - She - sold the house in Cooke town. She had no thing more for me to do.
Well, I
225
ne ver!
Too much trou ble for them. Oh, I knew! Too
229
man y falls and mis haps to fear
We can't go un man aged!
It's bet ter here,
233
fold ed a way. No more to do for:
wash in's done, ba bies

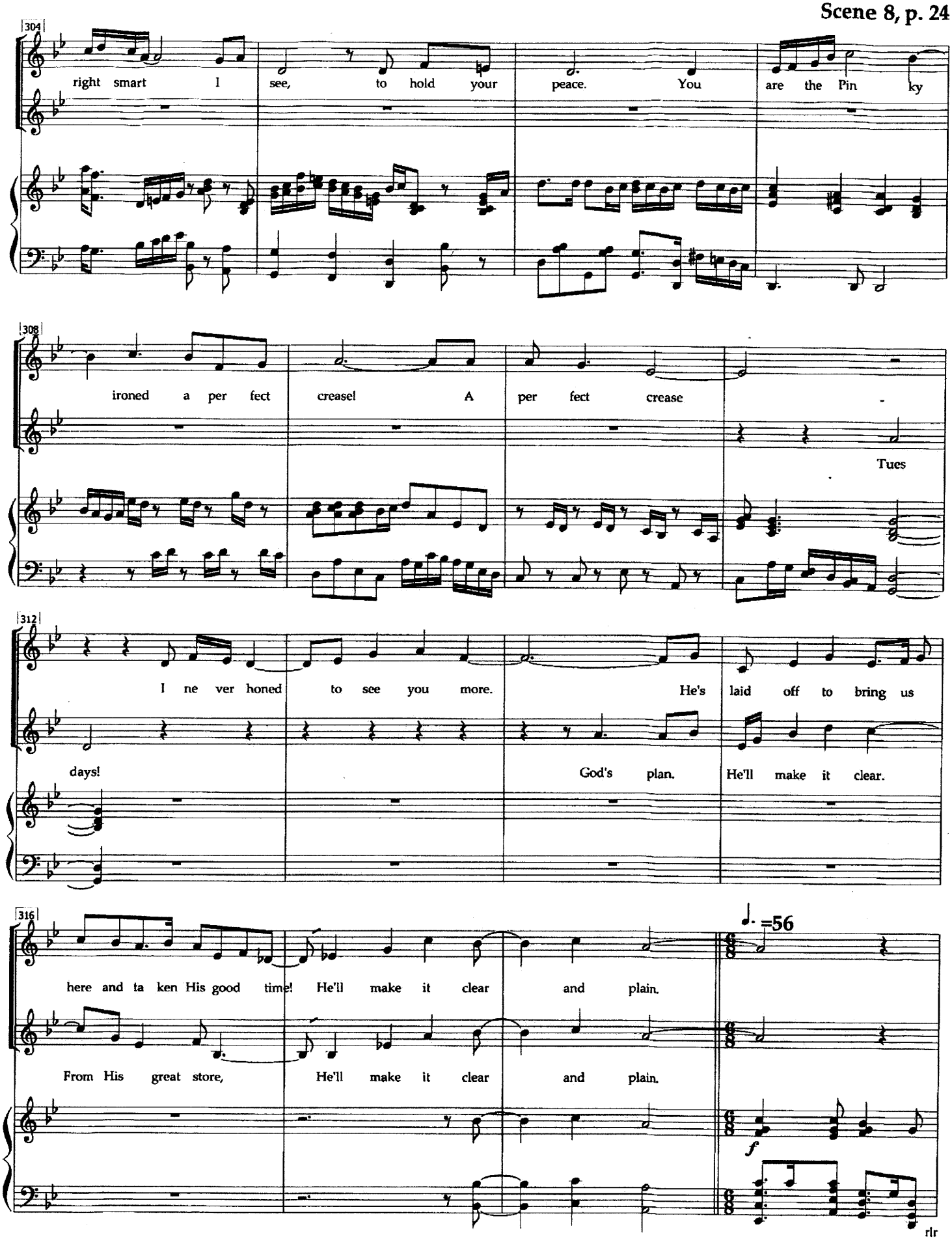

237
It's bet ter here: this chair, this sin gle bed.
fed. It's bet ter here: this chair, this sin gle bed
241
Too much trou ble. So
Too much trou ble for them. Oh, I knew! Too
Al things come from thee, O Lord All things come from thee, O Lord
All All things come of thee. And we give thine
245
much to fear! We can't go un man aged! It's bet ter here,
man y falls and mis haps to fear It's bet ter here,
And of thine own we give to thee. And of thine own we give to thee
own. All things come from thee. And we give thine

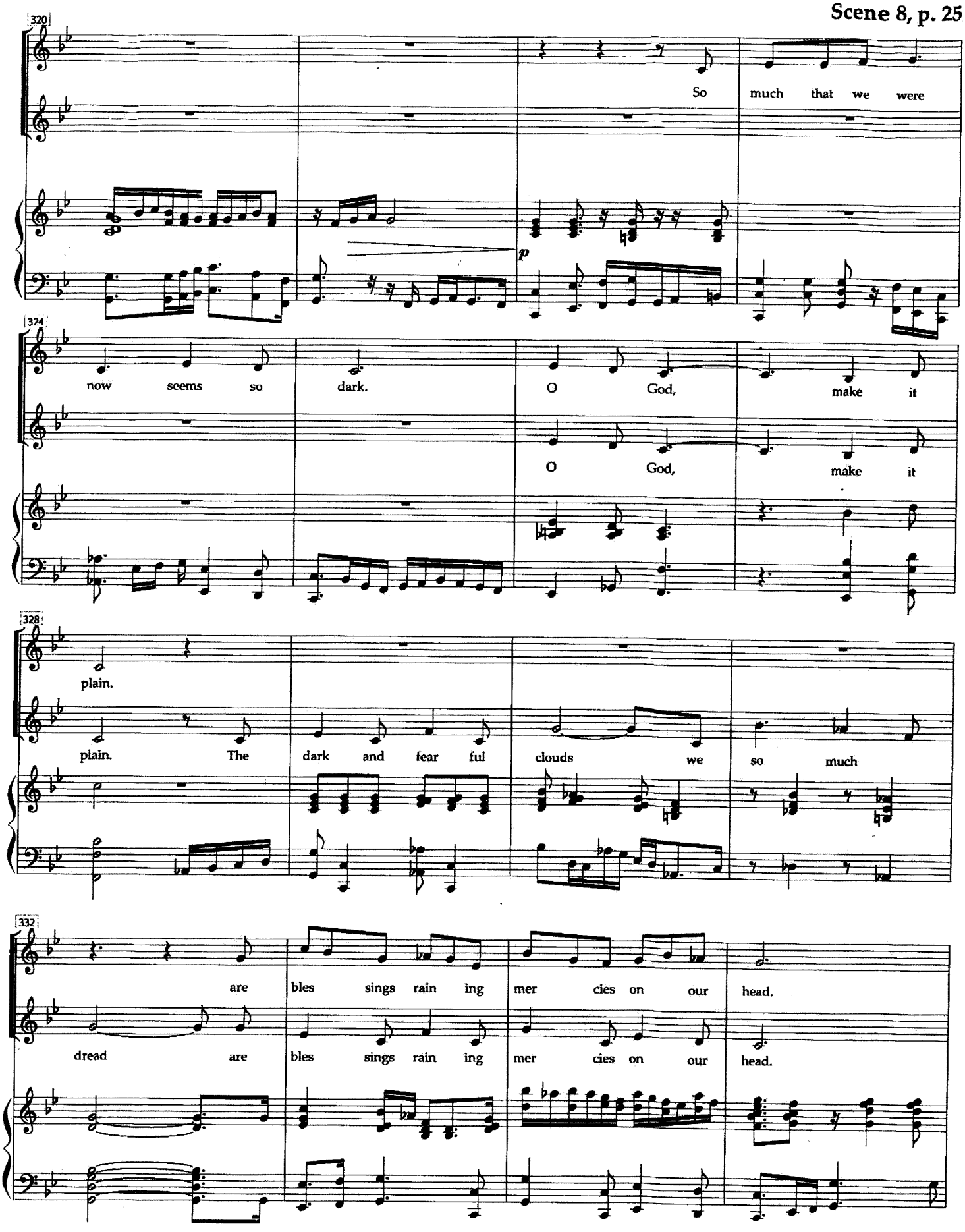

249
fold ed a way. No thing more.
fold ed a way. No more to do for: wash in's done, ba bies
Bles sed be your name, O Lord Bles sed be your name, O Lord
own. Of thine own we give all things back to
253
It's bet ter here this chair this sin gle bed.
fed. It's bet ter here: this chair, this sin gle bed.
All things come from thee, O Lord Bles sed be your name, O Lord
thee. All that is gi ven is soon ta ken.
257
Well,
♩=72
I de clare, we two are quite a

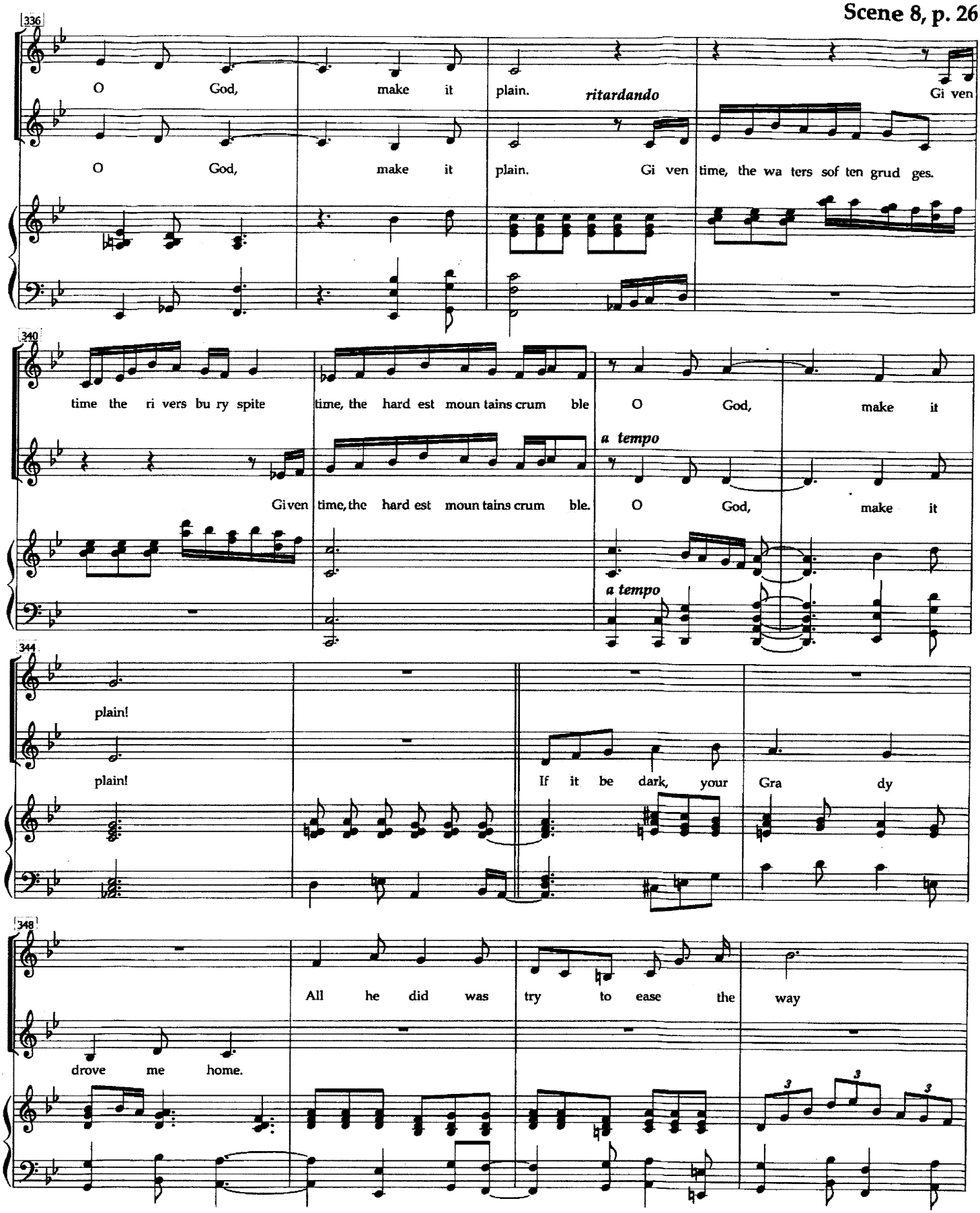

261
sight! We make a pair, Aunt Pin ky & Aunt Monte! Rai sing our sis ter's ba bies.
265
And when they go, we go THEY LAUGH
we go
269
We stay and e ven raise their ba bies!
And where they fin' ly light
molto ritardando

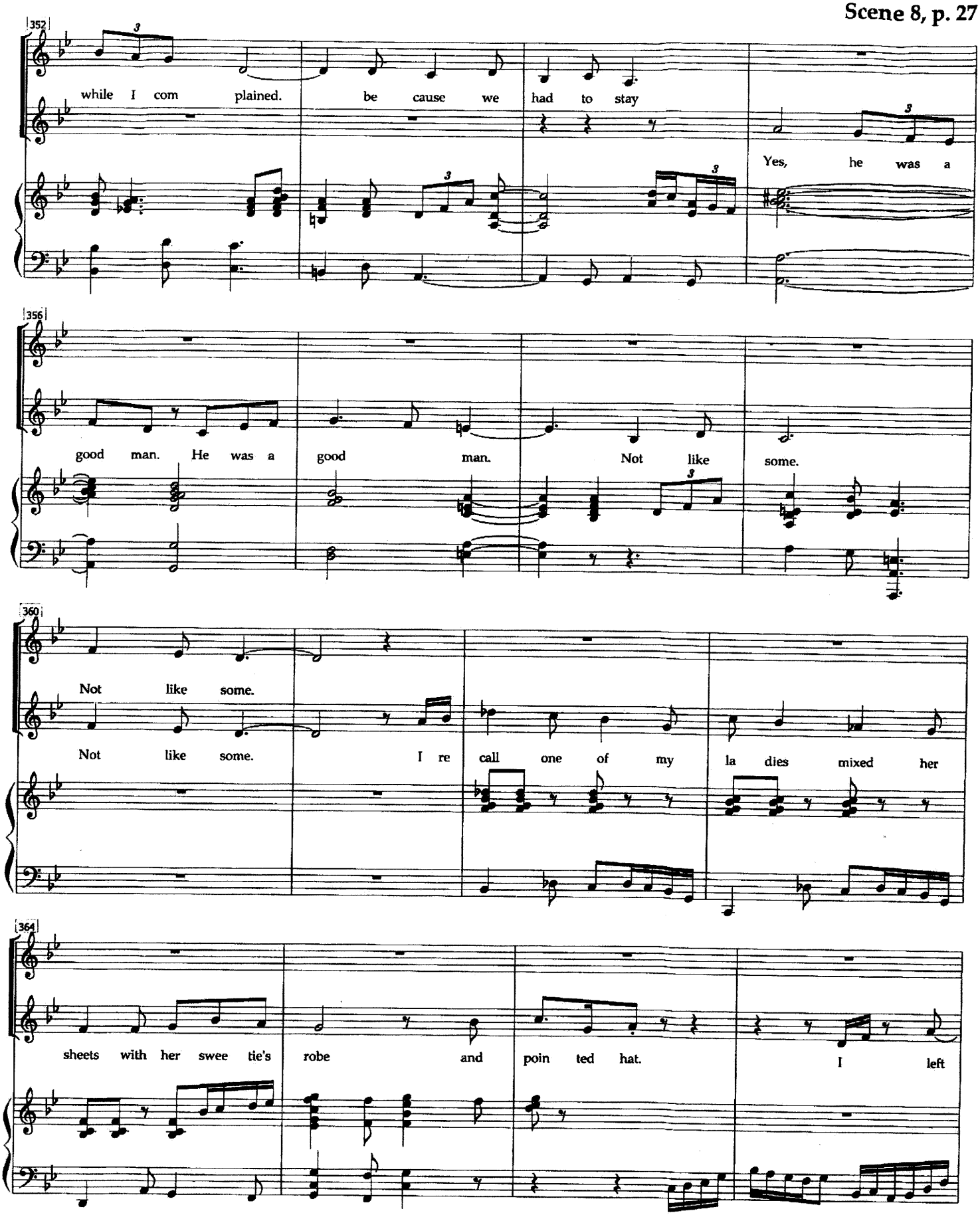

273
♩=75-80
Who sees when you're a girl in crin o lines the
THEY LAUGH
277
pass you'll come to af ter man y sins?
I had a pet ti coat when I be nine Ma
281
ma saved me from Mis sus' cast a ways:
Flour sackswith leg holes hemmed up side waysunderthem.
My
285
Ma ma would make mine from feed bags And save the mus lin scraps for quilts like this one.
MONTE POINTS TO THE QUILT.

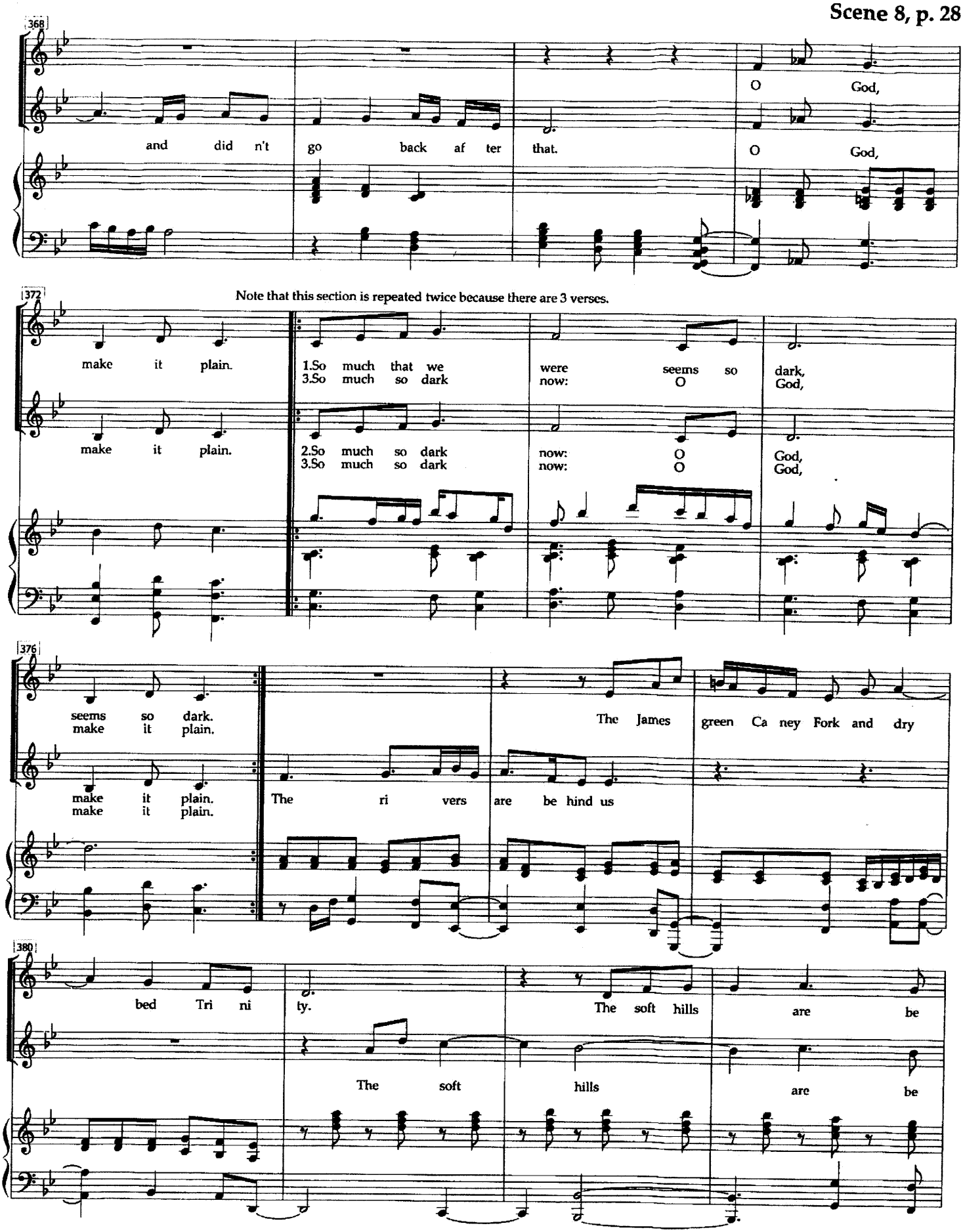

289
Pinky takes a long look at the quilt and decides to reveal herself.
ritardando
mp
ritardando
Mind I saw it in your guest room
293
Monte's eyes widen as she remembers Pinky and understands who Pinky is.
the bed with feets that claw
Sis ter on ly nod ded when I told her
297
when I told her 'bout that bed & shi ny ta ble.
with its claws on balls.
The Queen Anne ta ble!
a tempo
301
That thing be longed to Gra dy's mo ther.
She had it spe cial shipped from Ten nes see
You are

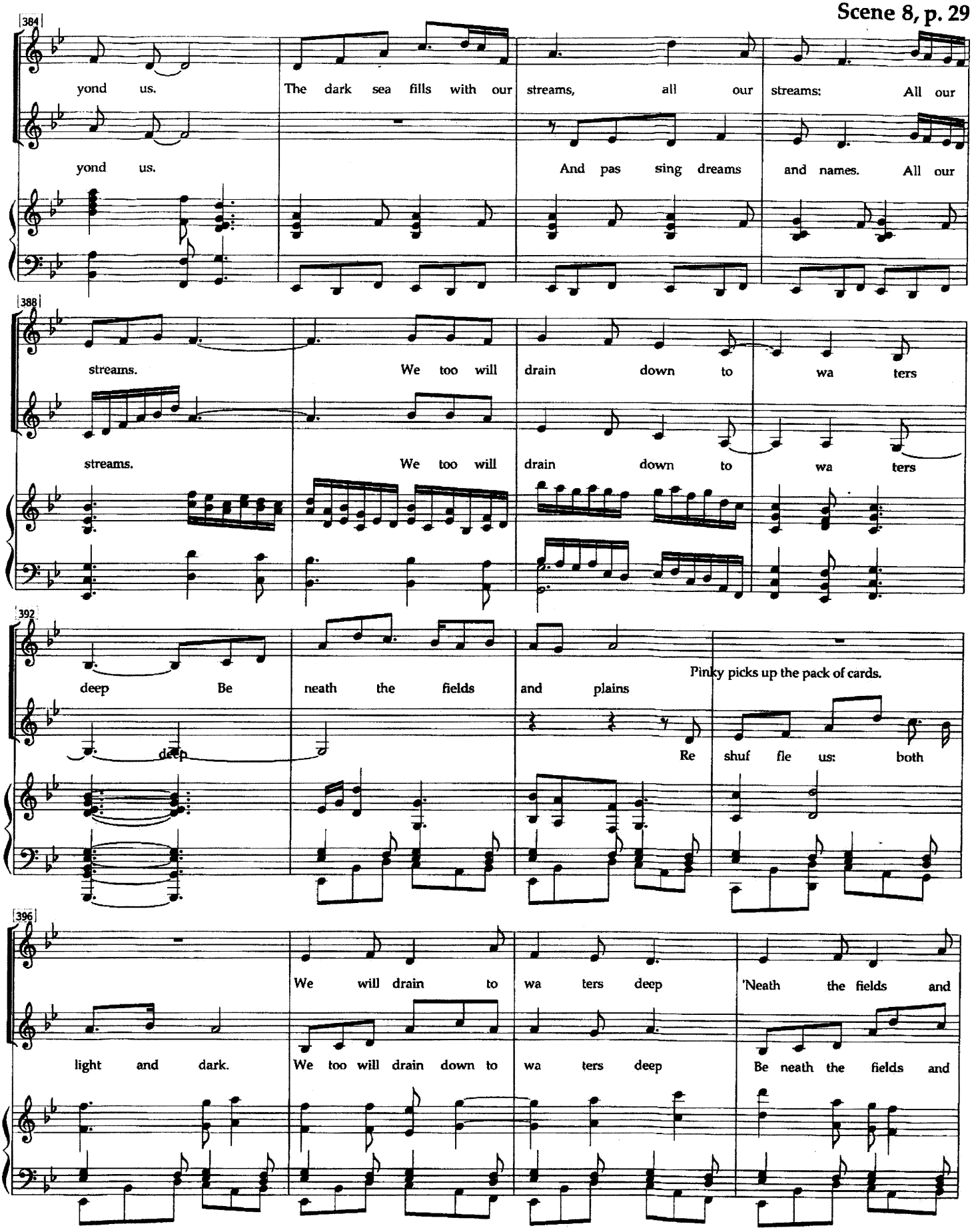

304
right smart I see, to hold your peace. You are the Pin ky
308
ironed a per fect crease! A per fect crease
Tues
312
I ne ver honed to see you more. He's laid off to bring us
days! God's plan. He'll make it clear.
316
here and ta ken His good time! He'll make it clear and plain.
From His great store, He'll make it clear and plain.
♩. =56
f
rlr

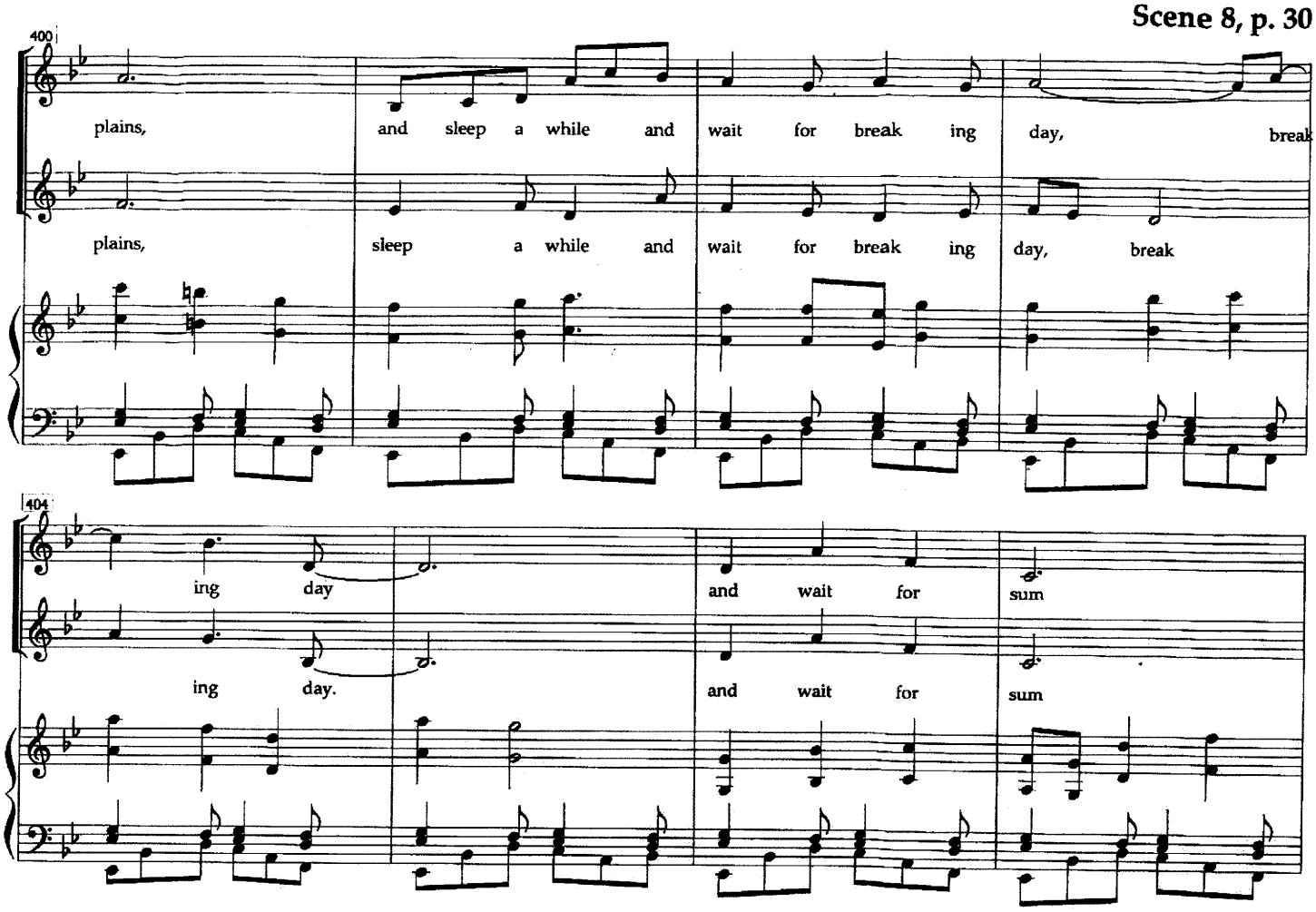

320
So much that we were
p
324
now seems so dark. O God, make it
O God, make it
328
plain.
plain. The dark and fear ful clouds we so much
332
are bles sings rain ing mer cies on our head.
dread are bles sings rain ing mer cies on our head.


336
O God, make it plain. ritardando Gi ven
O God, make it plain. Gi ven time, the wa ters sof ten grud ges.
340
time the ri vers bu ry spite time, the hard est moun tains crum ble O God, make it
a tempo
Given time, the hard est moun tains crum ble. O God, make it
a tempo
344
plain!
plain!
If it be dark, your Gra dy
348
All he did was try to ease the way
drove me home.

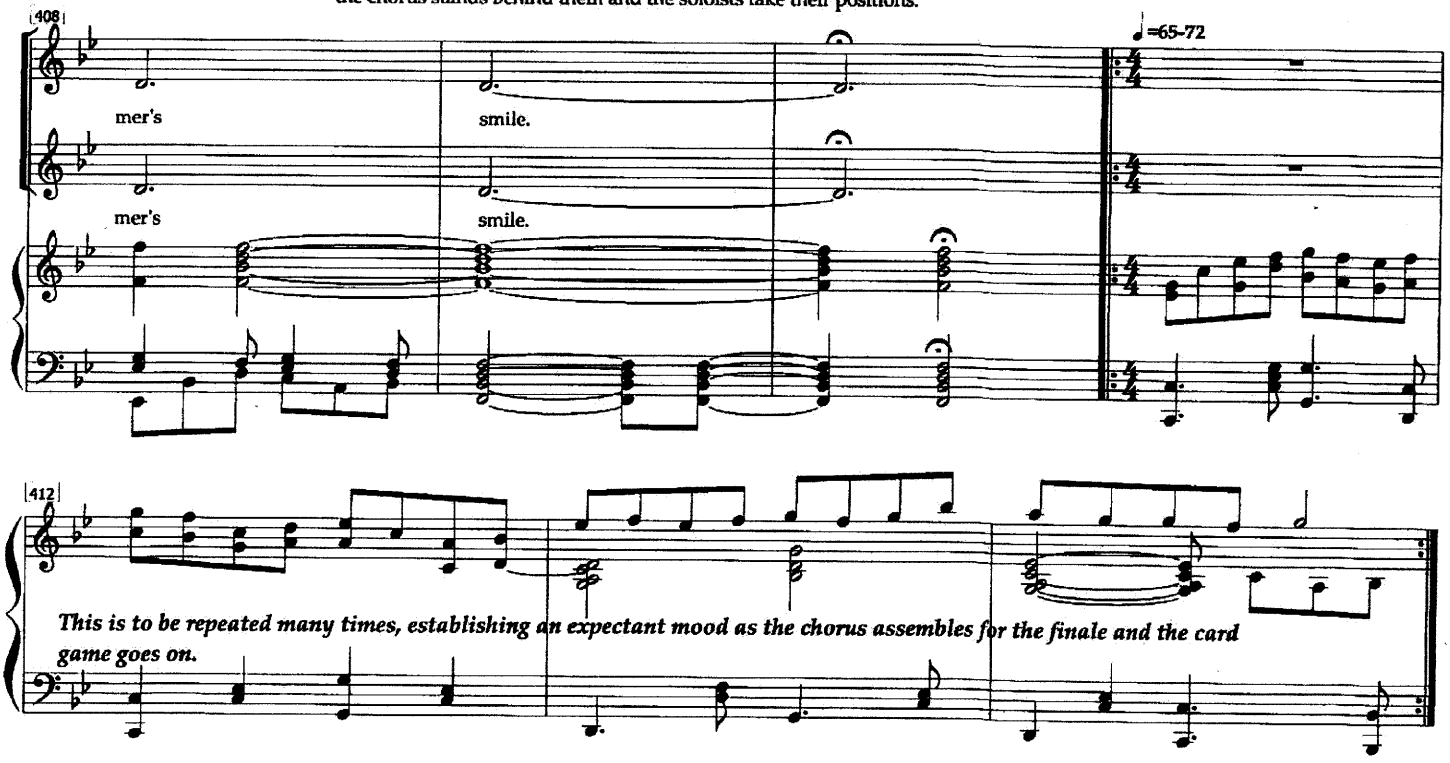

352
while I com plained. be cause we had to stay
Yes, he was a
356
good man. He was a good man. Not like some.
360
Not like some.
Not like some. I re call one of my la dies mixed her
364
sheets with her swee tie's robe and poin ted hat. I left


368
and did n't go back af ter that.
O God,
O God,
372
Note that this section is repeated twice because there are 3 verses.
make it plain.
make it plain.
1.So much that we were seems so dark,
3.So much so dark now: O God,
2.So much so dark now: O God,
3.So much so dark now: O God,
376
seems so dark.
make it plain.
make it plain.
make it plain.
The ri vers are be hind us
The James green Ca ney Fork and dry
380
bed Tri ni ty.
The soft hills are be
The soft hills are be


384
yond us.
The dark sea fills with our streams, all our streams: All our
yond us.
And pas sing dreams and names. All our
388
streams.
We too will drain down to wa ters
streams.
We too will drain down to wa ters
392
deep
Be neath the fields and plains
Pinky picks up the pack of cards.
deep
Re shuf fle us: both
396
We will drain to wa ters deep
'Neath the fields and
light and dark.
We too will drain down to wa ters deep
Be neath the fields and



Pinky slowly sits down on the other side of the table and puts the pack of cards between them. Meanwhile, the chorus stands behind them and the soloists take their positions.

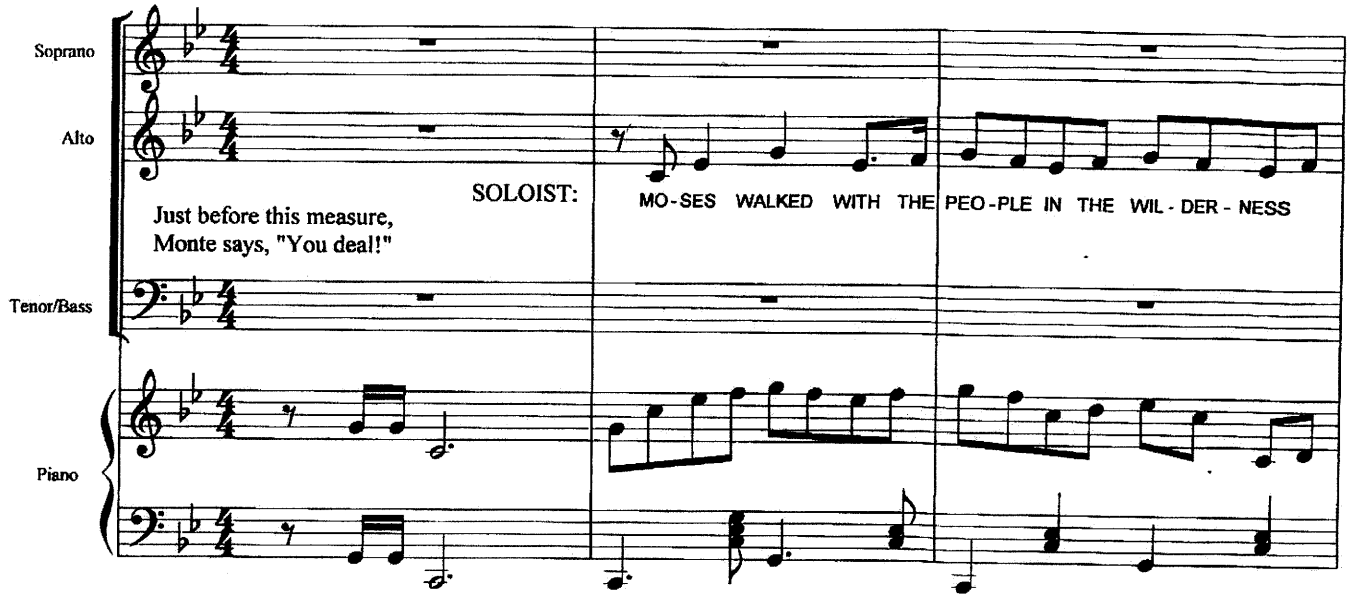


This is to be repeated many times, establishing an expectant mood as the chorus assembles for the finale and the card game goes on.

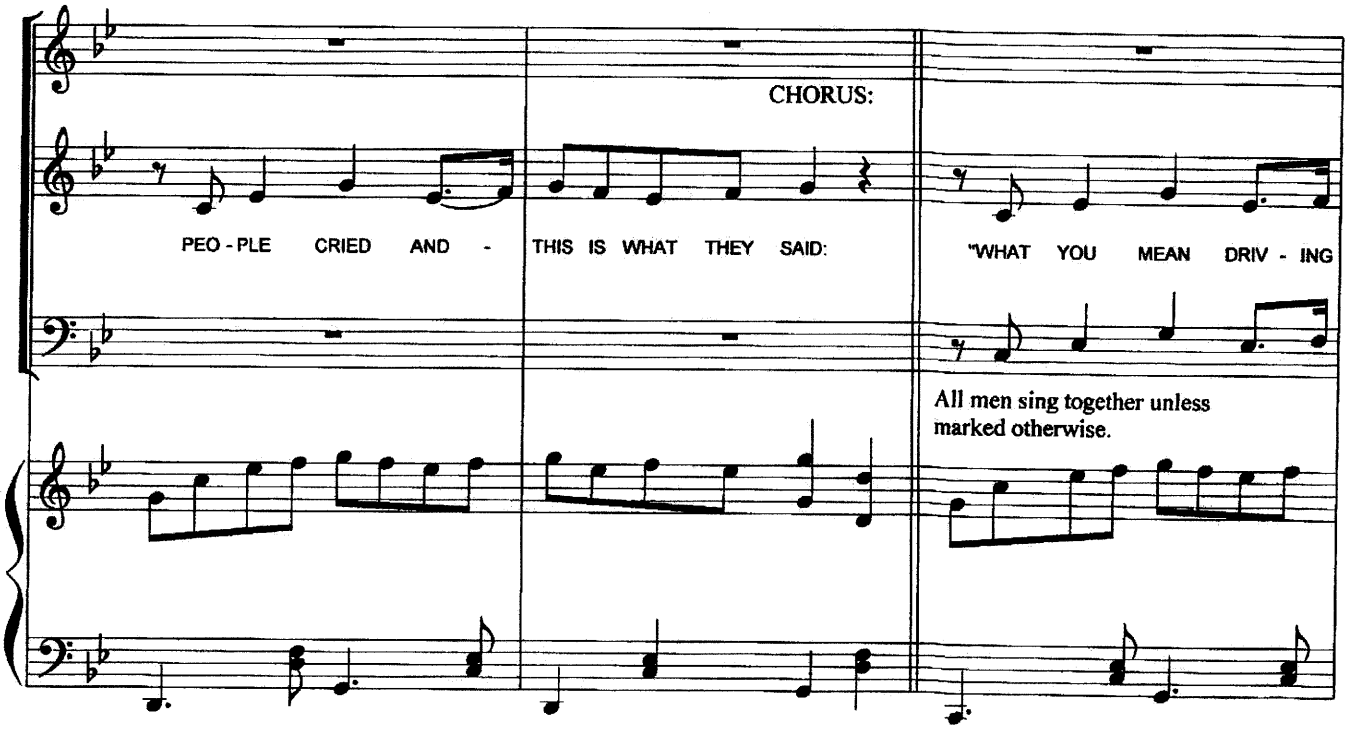
Monte & Pinky,
Scene 9 Finale: Strike the Rock

Ricnard L. Rose

SOLOISTS ARE FROM THE CHORUS. Monte & Pinky sing with the chorus but continue to play canasta.
♩=100 Note the measure where Pinky freezes the deck to her satisfaction & Monte's disgust.



4



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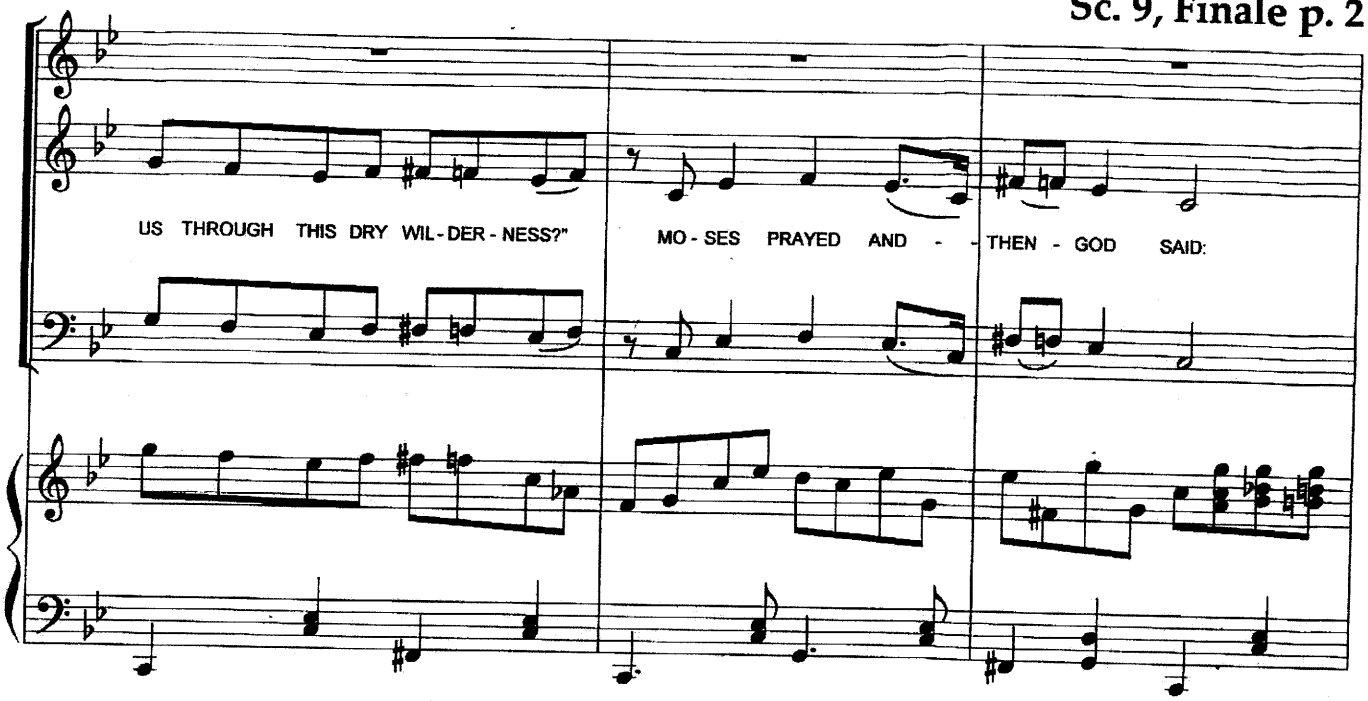
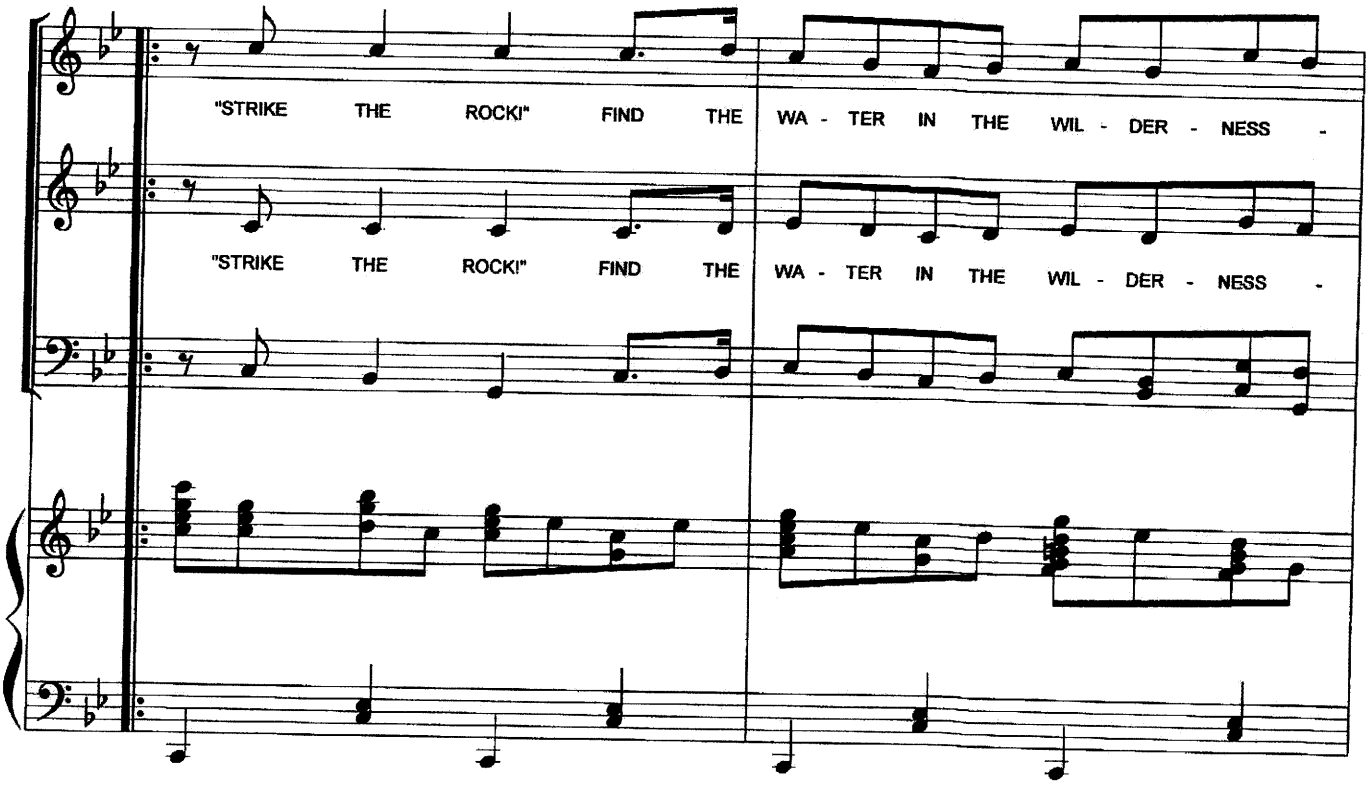
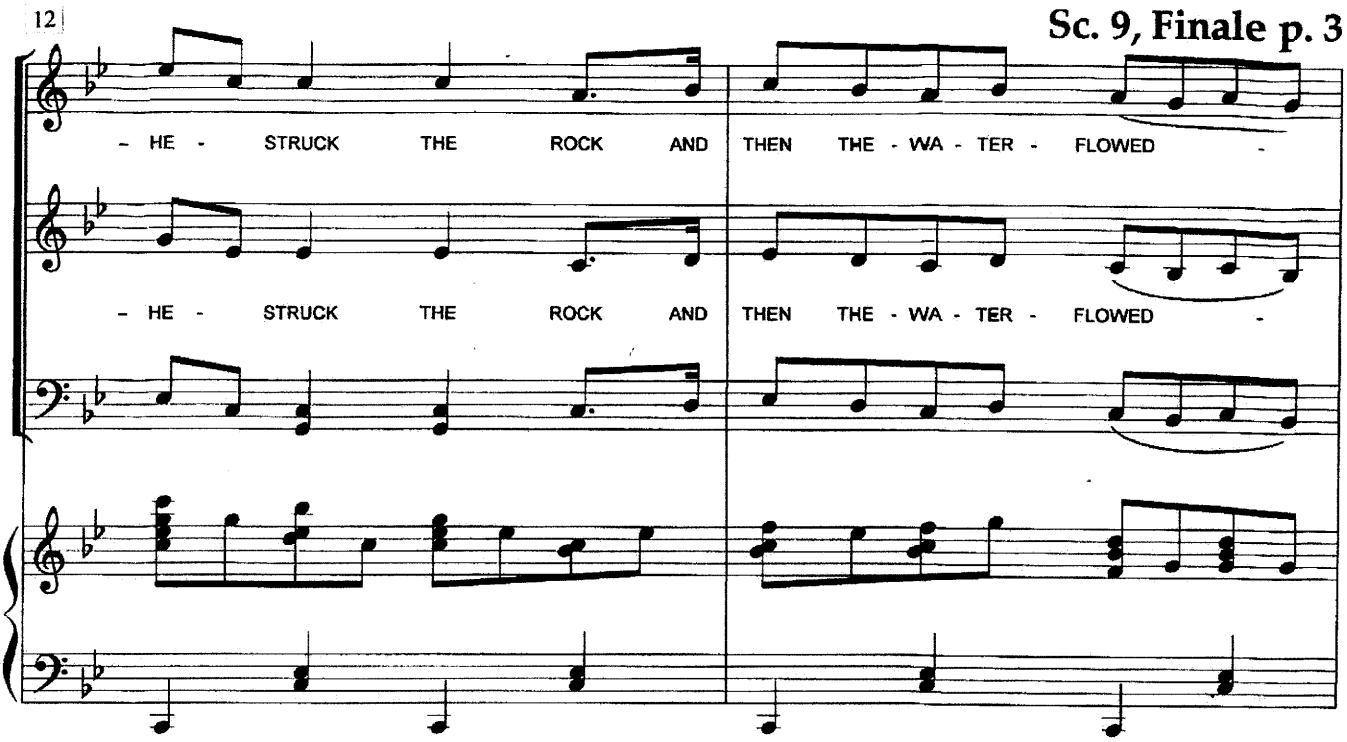
Based on Sermon "Potent Potables" (2003), Dr. Jan Edmiston rlr

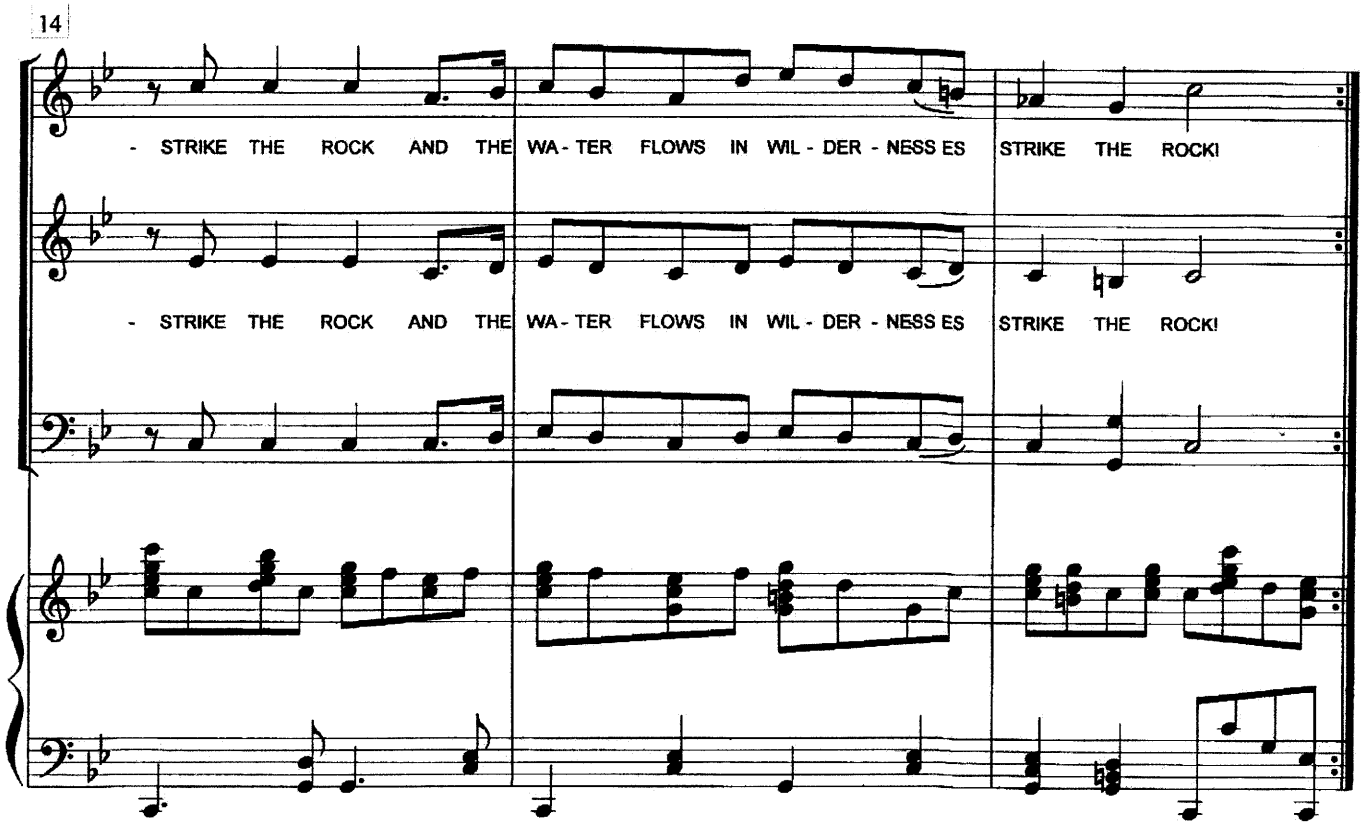
7

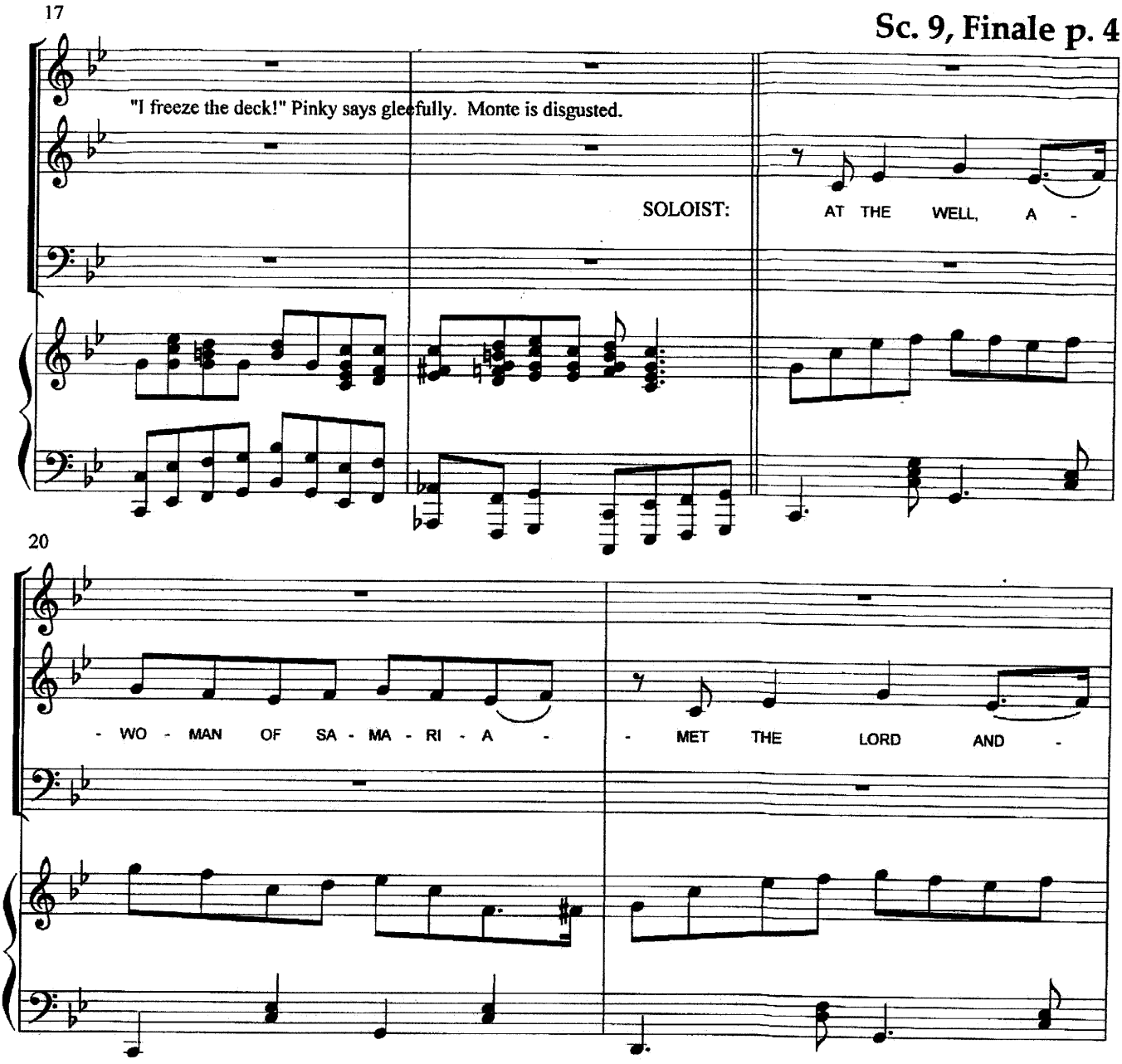

US THROUGH THIS DRY WIL - DER - NESS?"
MO - SES PRAYED AND - - THEN - GOD SAID:

10

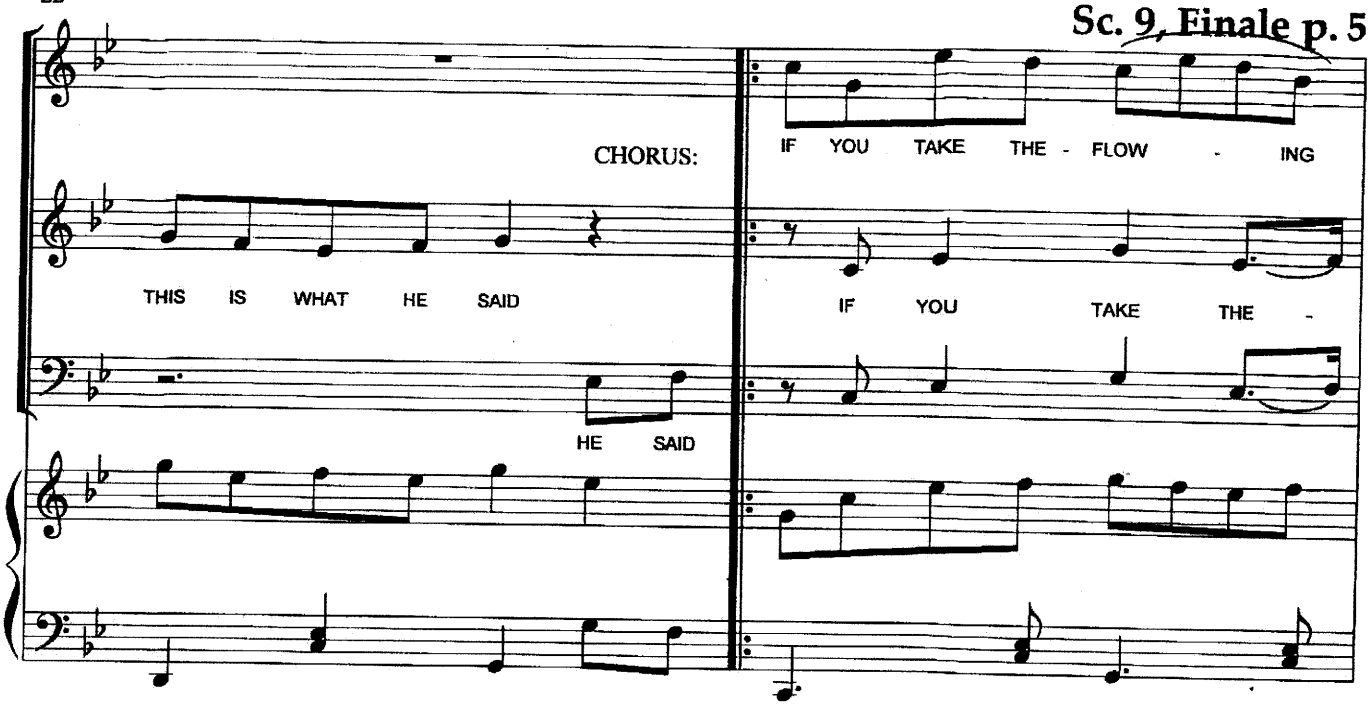

"STRIKE THE ROCK!" FIND THE WA - TER IN THE WIL - DER - NESS -
"STRIKE THE ROCK!" FIND THE WA - TER IN THE WIL - DER - NESS -


12
- HE - STRUCK THE ROCK AND THEN THE - WA - TER - FLOWED -
- HE - STRUCK THE ROCK AND THEN THE - WA - TER - FLOWED -

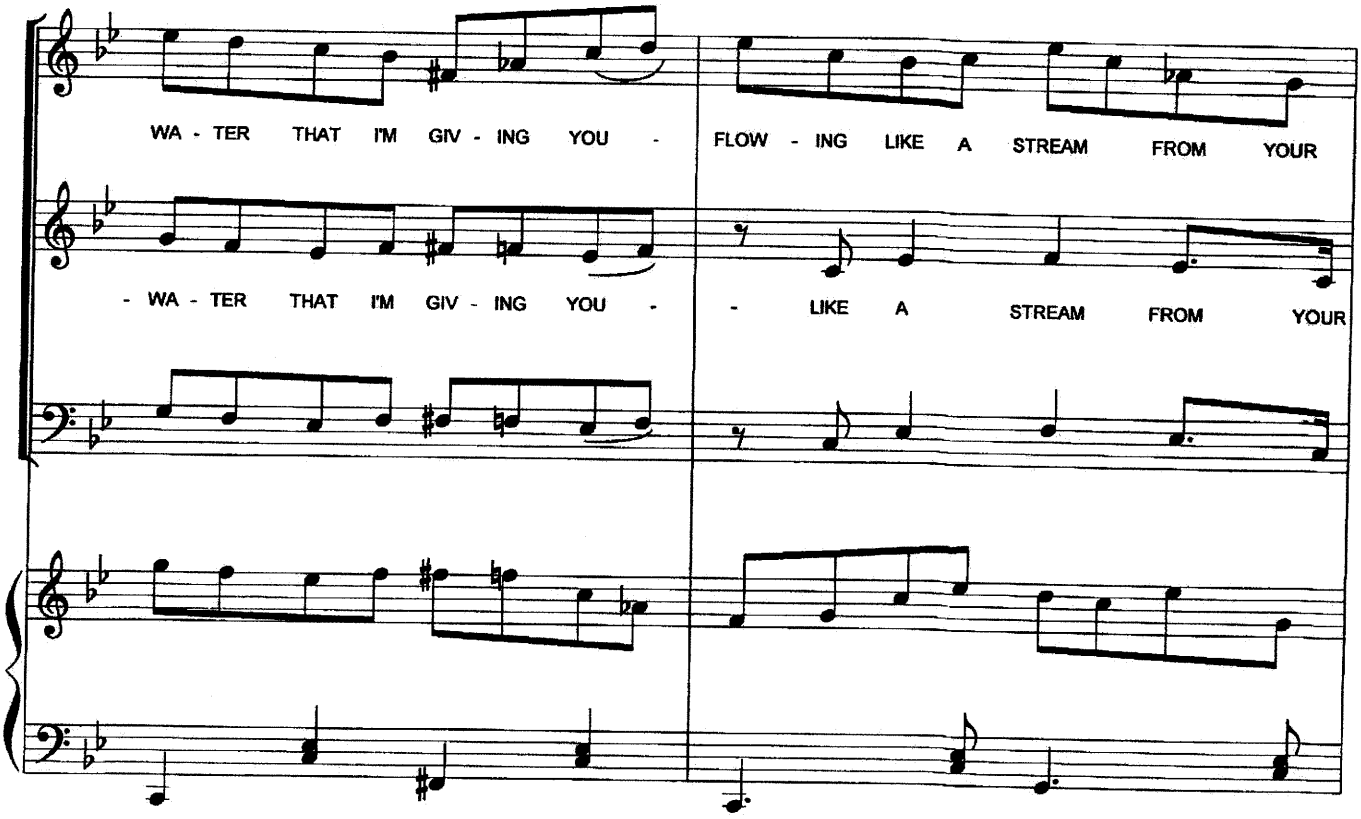

14
- STRIKE THE ROCK AND THE WA - TER FLOWS IN WIL - DER - NESS ES STRIKE THE ROCK!
- STRIKE THE ROCK AND THE WA - TER FLOWS IN WIL - DER - NESS ES STRIKE THE ROCK!


17
"I freeze the deck!" Pinky says gleefully. Monte is disgusted.
SOLOIST:
AT THE WELL, A -
20
- WO - MAN OF SA - MA - RI - A -
- MET THE LORD AND -

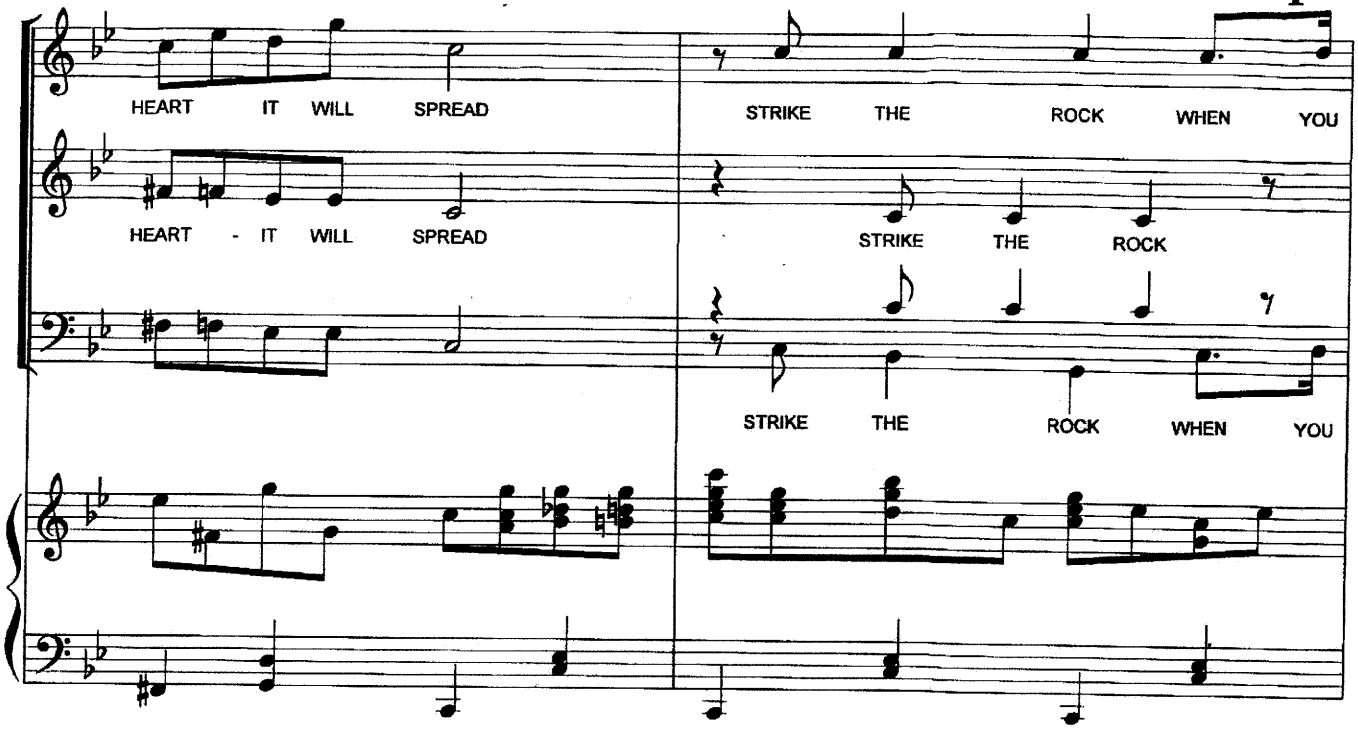
22


CHORUS:
IF YOU TAKE THE - FLOW - ING
THIS IS WHAT HE SAID
IF YOU TAKE THE -
HE SAID

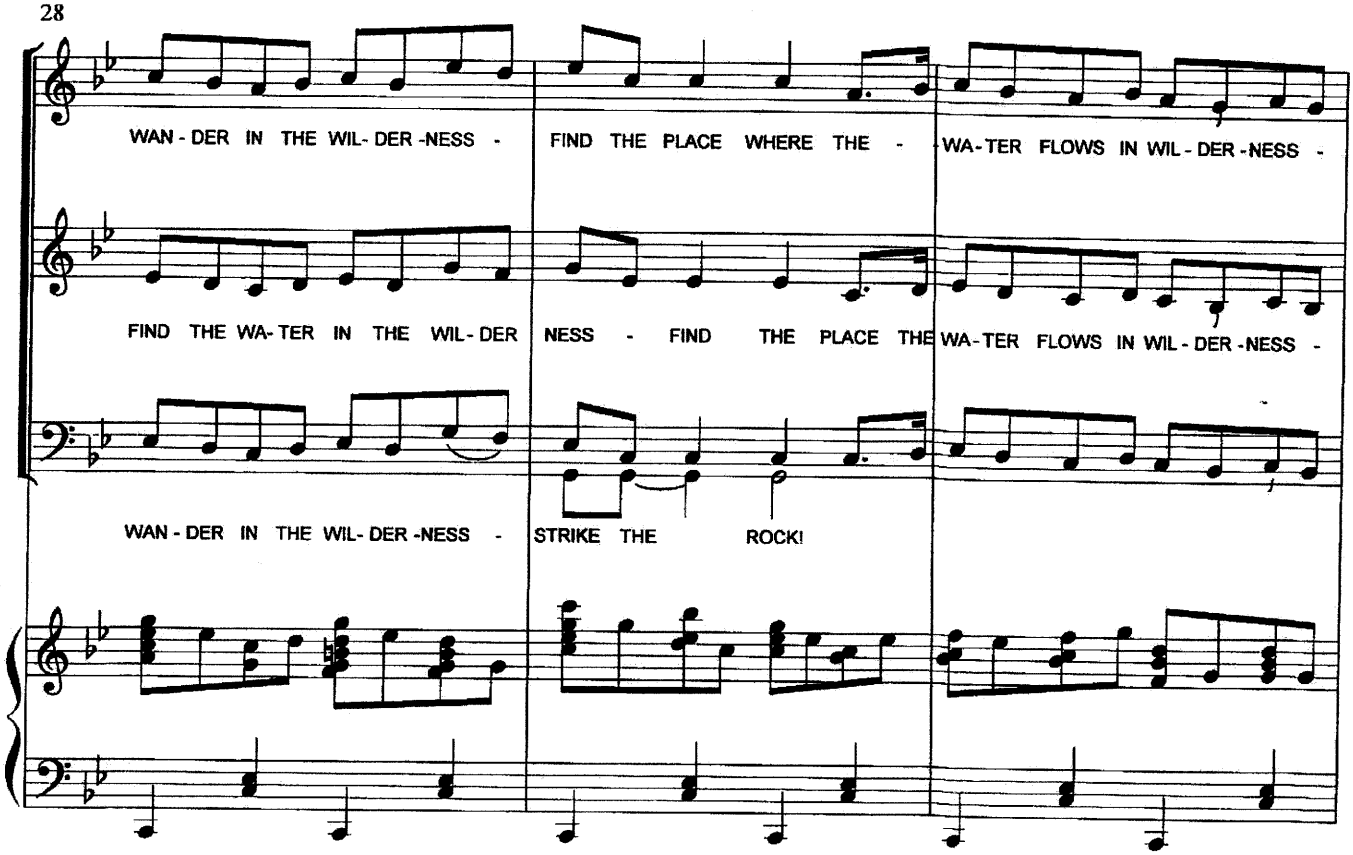
24

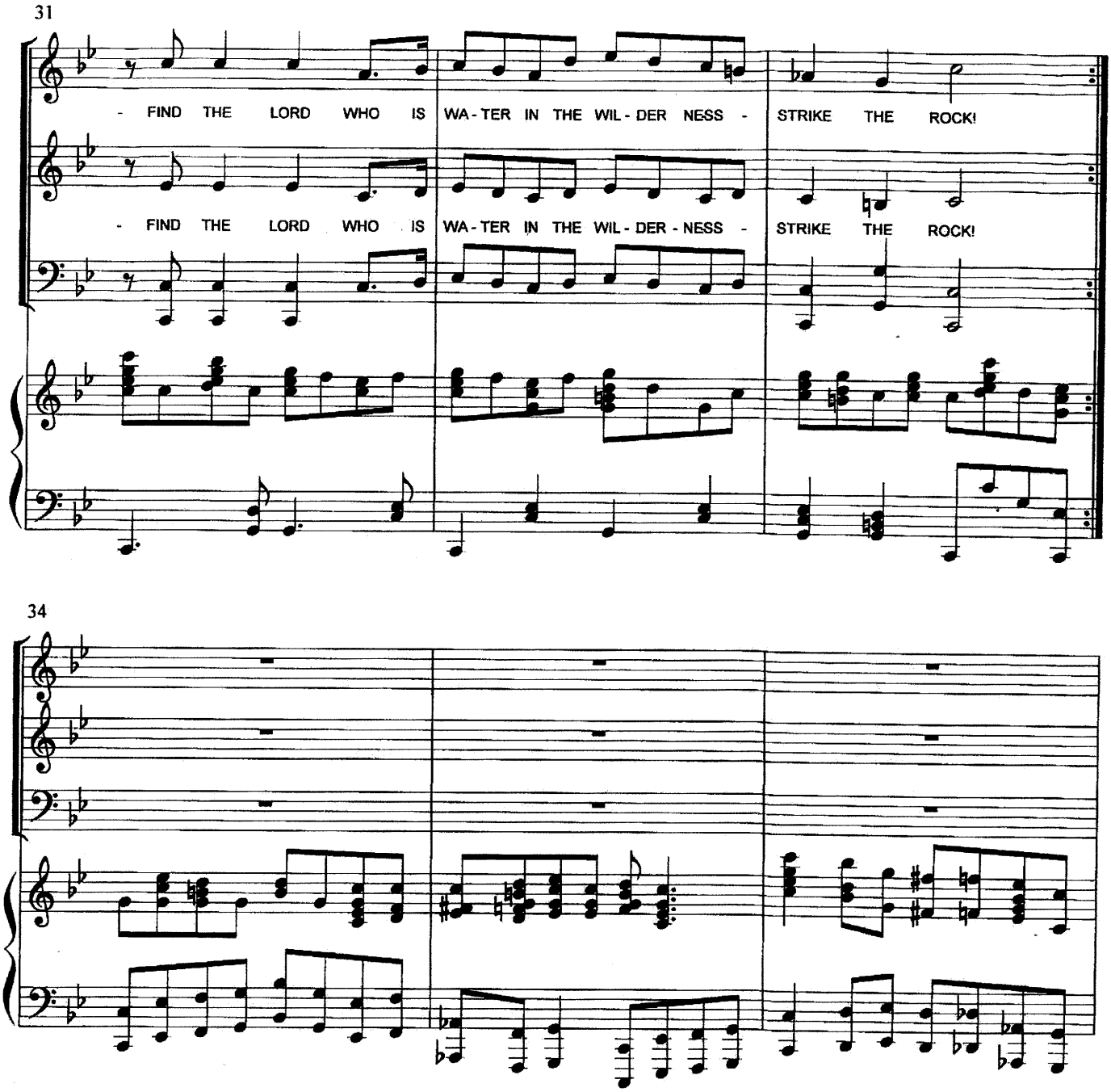

WA - TER THAT I'M GIV - ING YOU -
FLOW - ING LIKE A STREAM FROM YOUR
- WA - TER THAT I'M GIV - ING YOU -
- LIKE A STREAM FROM YOUR

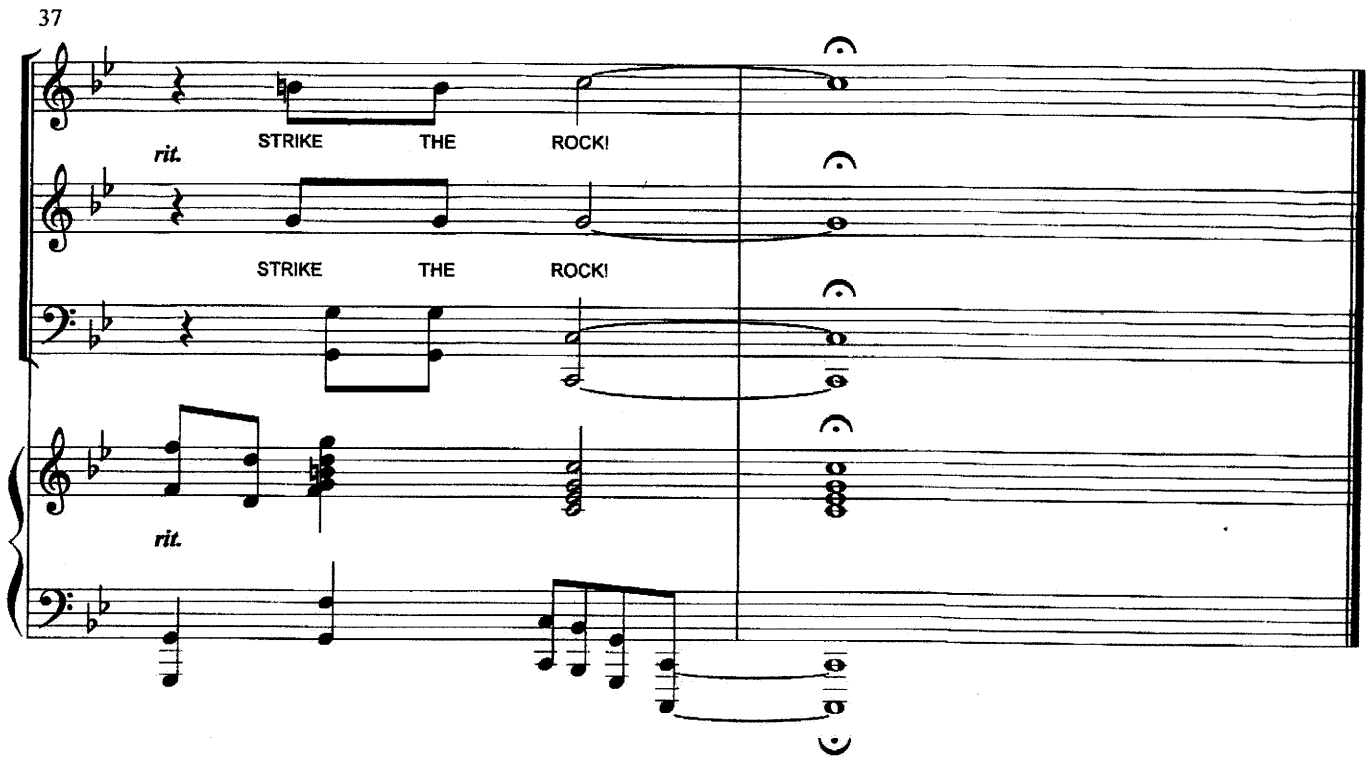
Sc. 9, Finale p. 6



28




31
- FIND THE LORD WHO IS WA - TER IN THE WIL - DER NESS - STRIKE THE ROCK!
- FIND THE LORD WHO IS WA - TER IN THE WIL - DER - NESS - STRIKE THE ROCK!
34



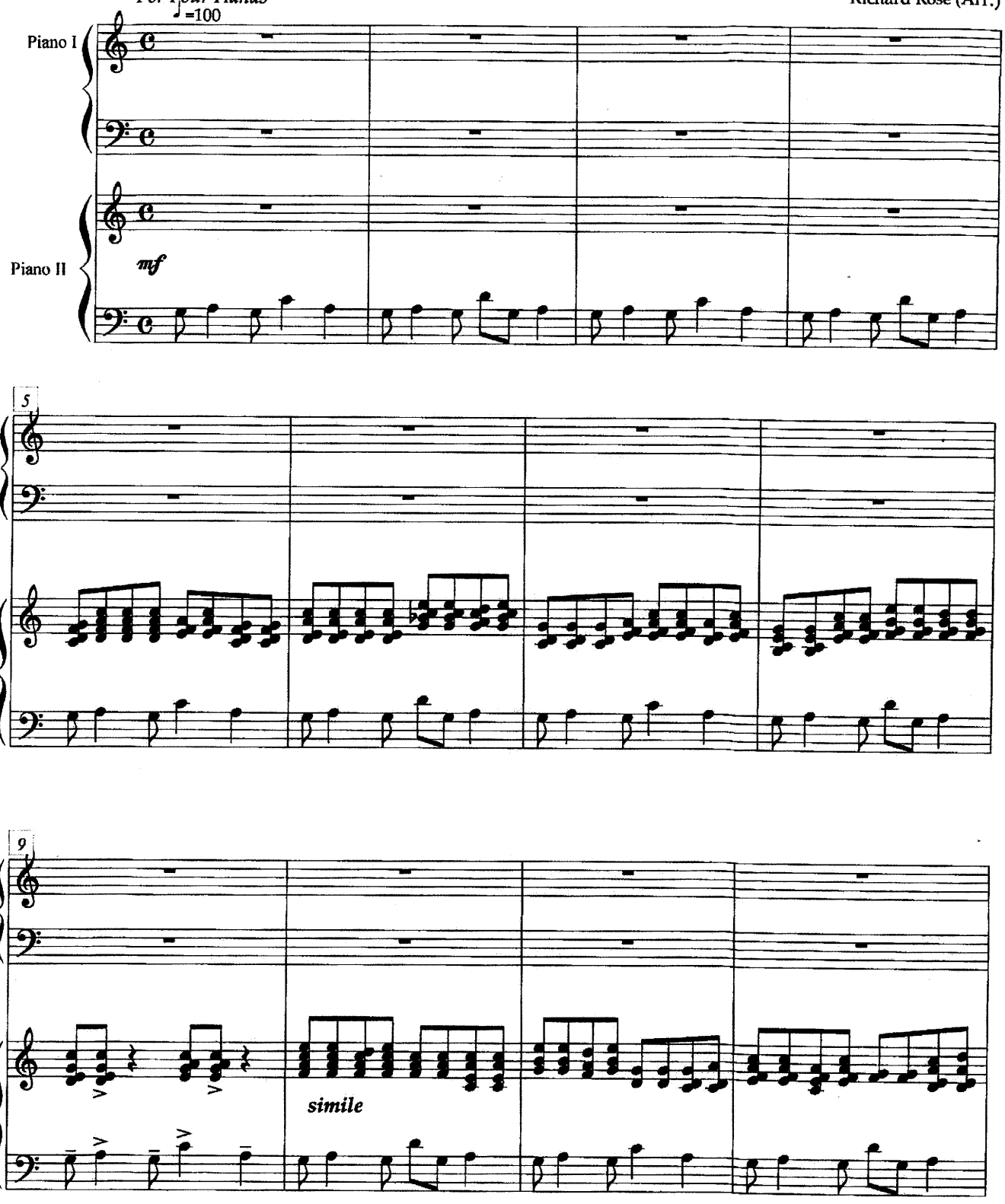
After the Finale, the chorus, led by Monte & Pinky, carrying their canes, and T.C. Walker and Grady, hum a capella once through measures 10-16 of Strike the Rock as they prepare to recess. Take the repeat; then at measure 14 of the repeat, the Piano/Orch begins the Recessional as the choir begins to recess while still humming the remaining measures.

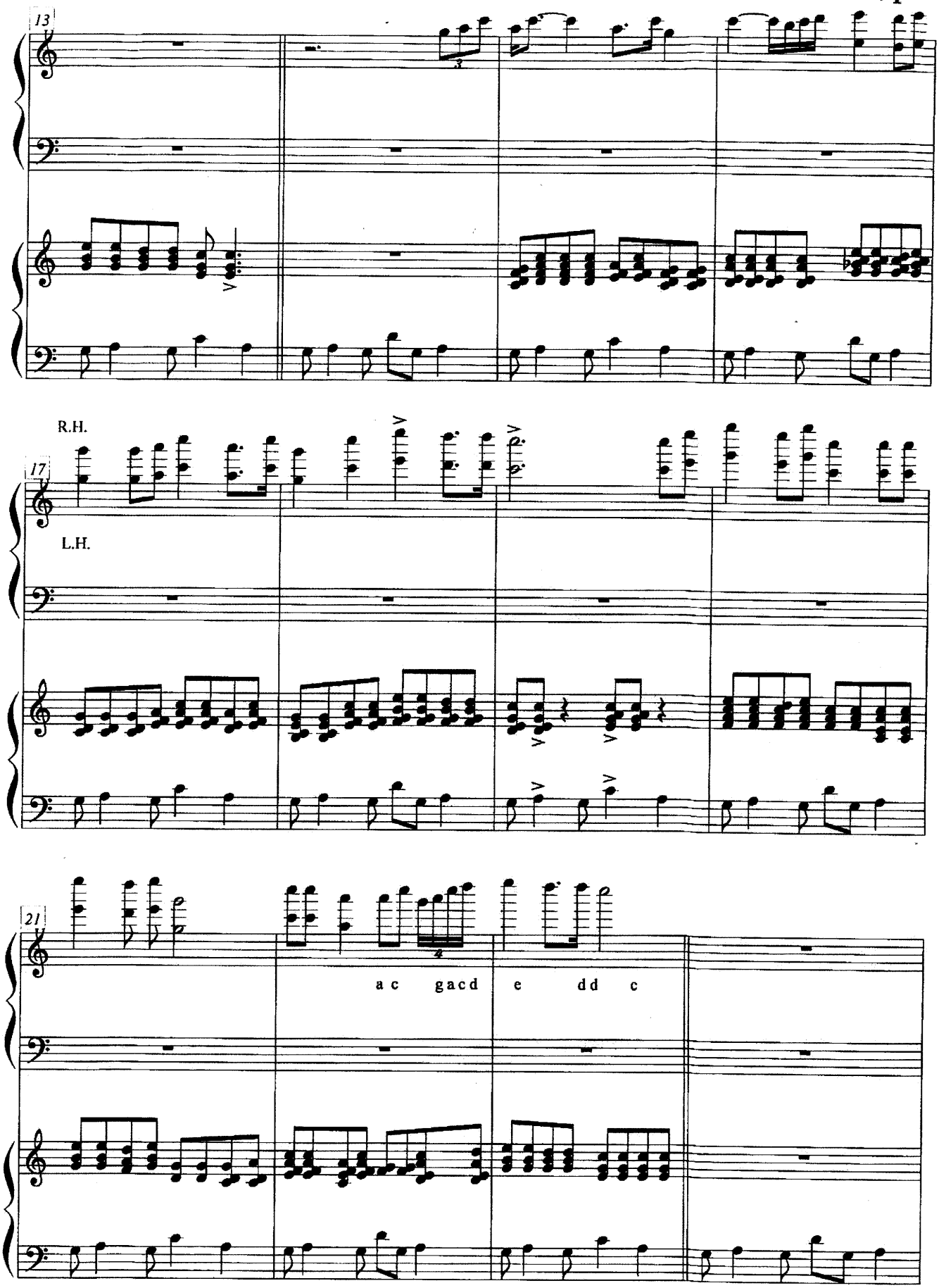
Monte & Pinky, Recessional

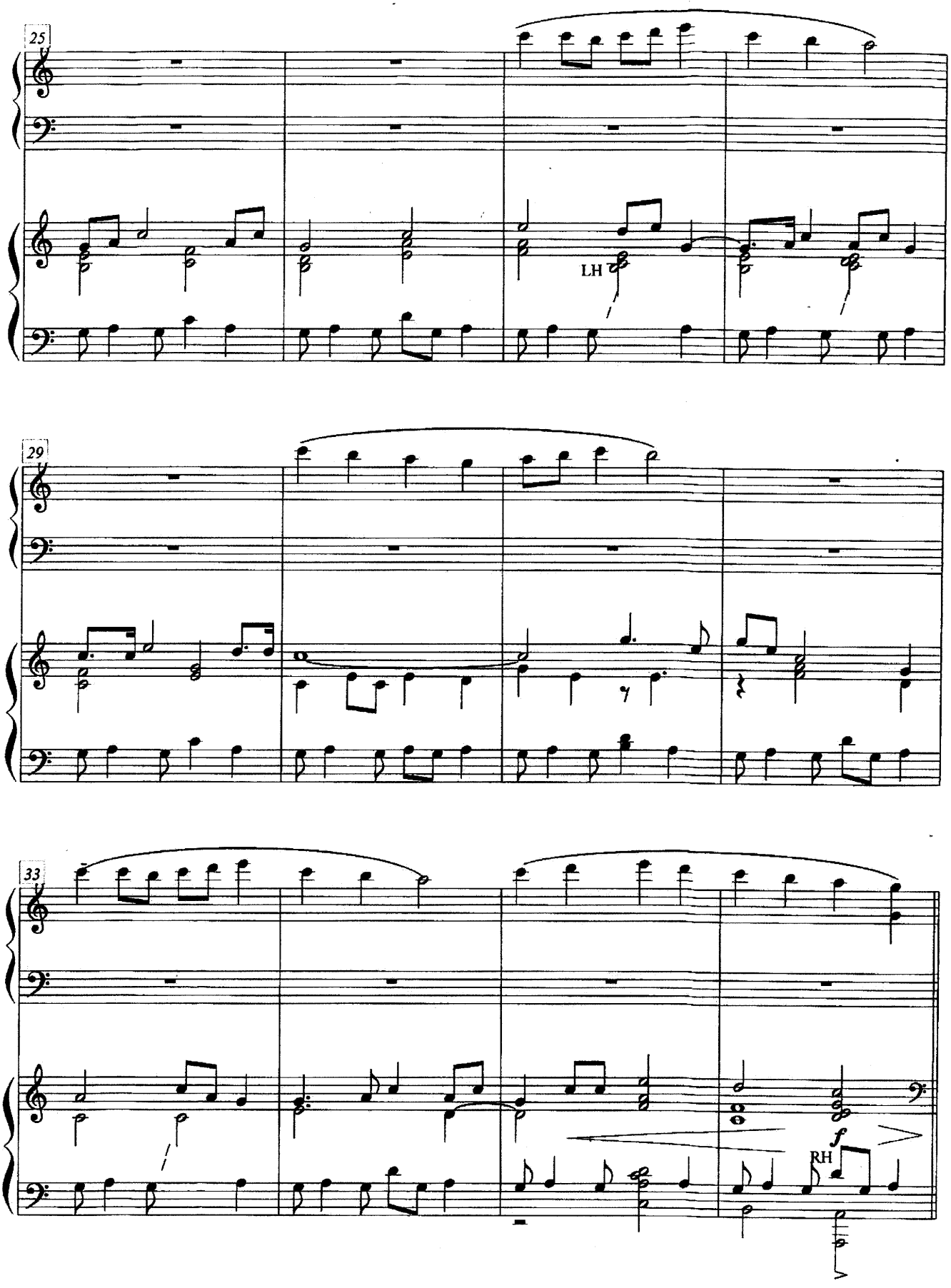
How Firm A FoundationVar. Foundation (The Sacred Harp, 1844)
Canon and Quod libet Aberystwyth and New Britain

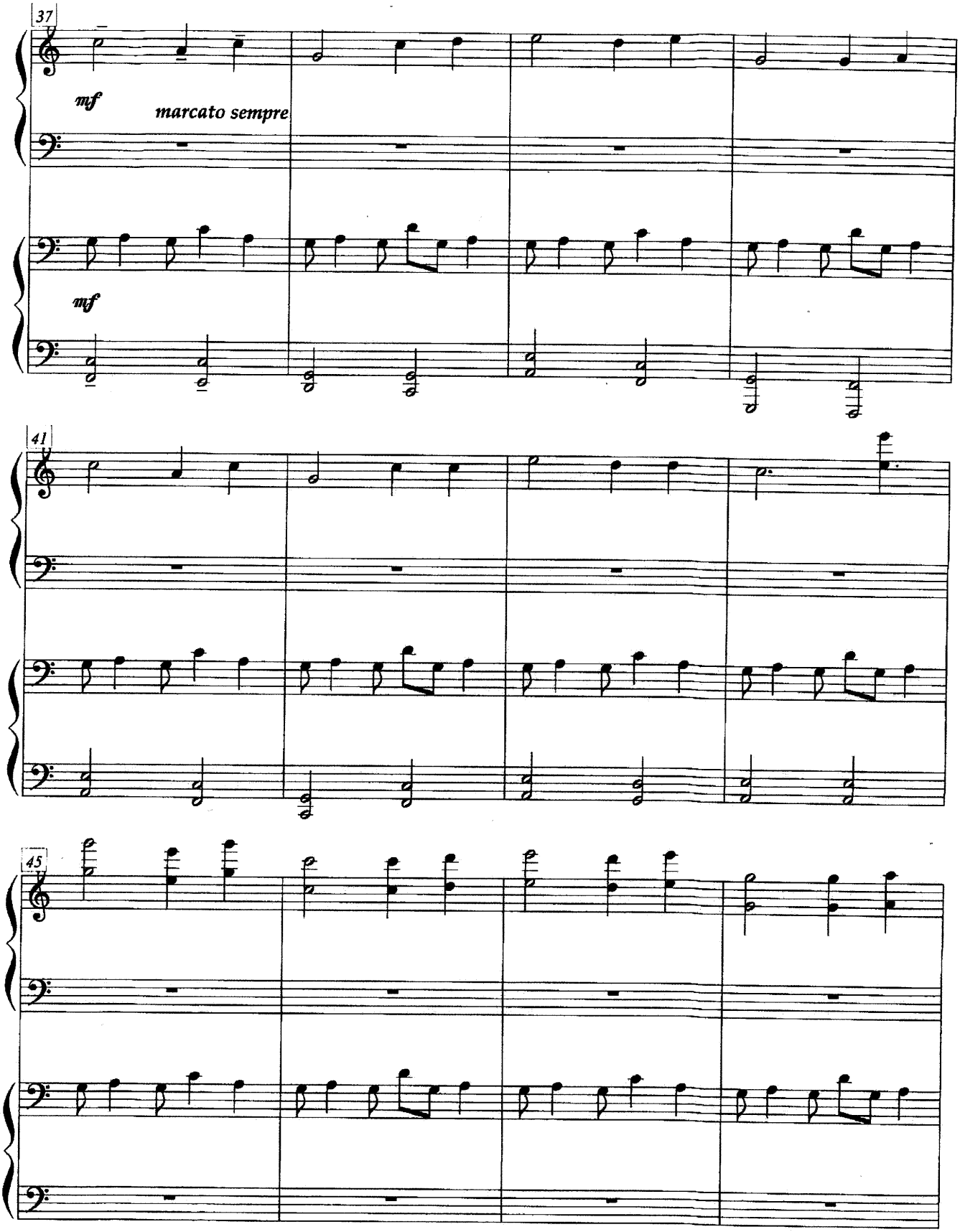
For Four Hands

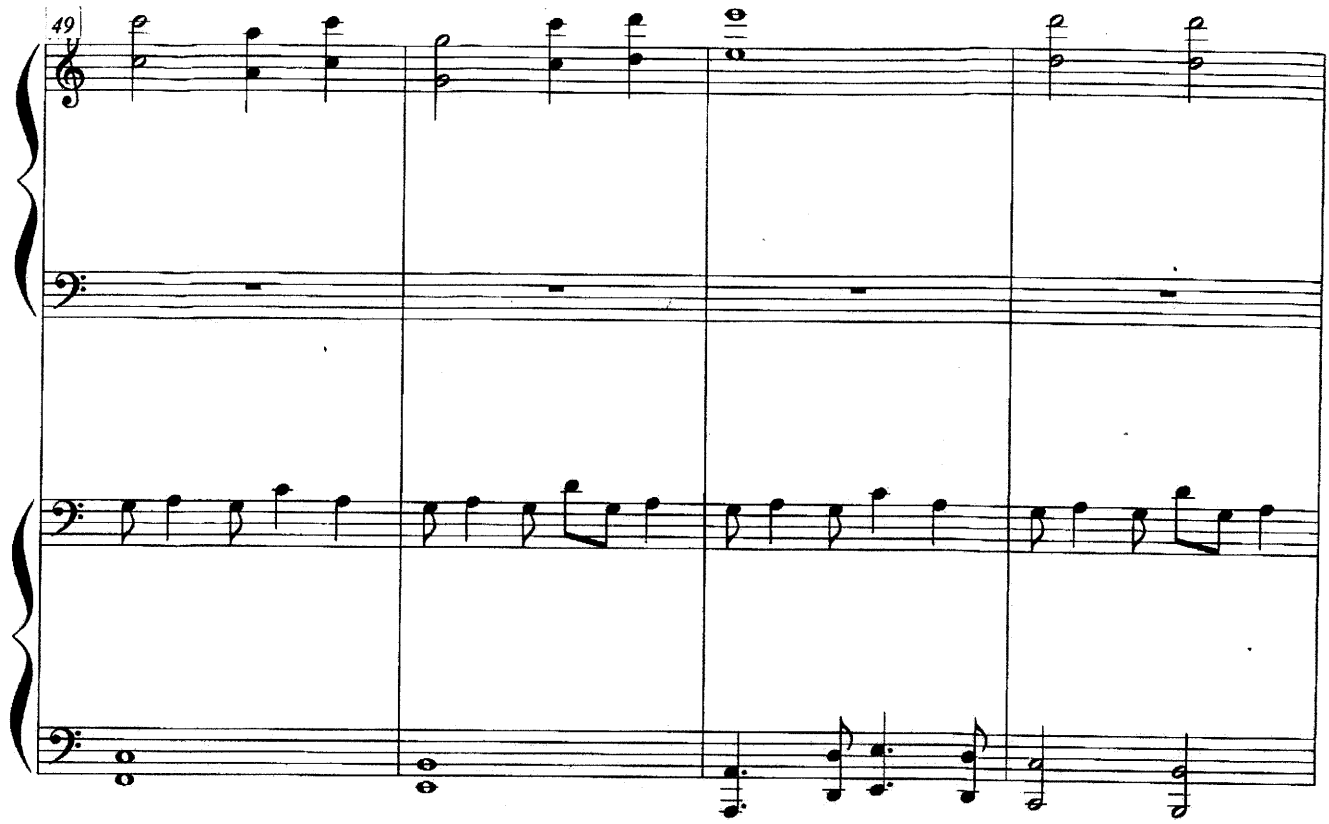
Richard Rose (Arr.)

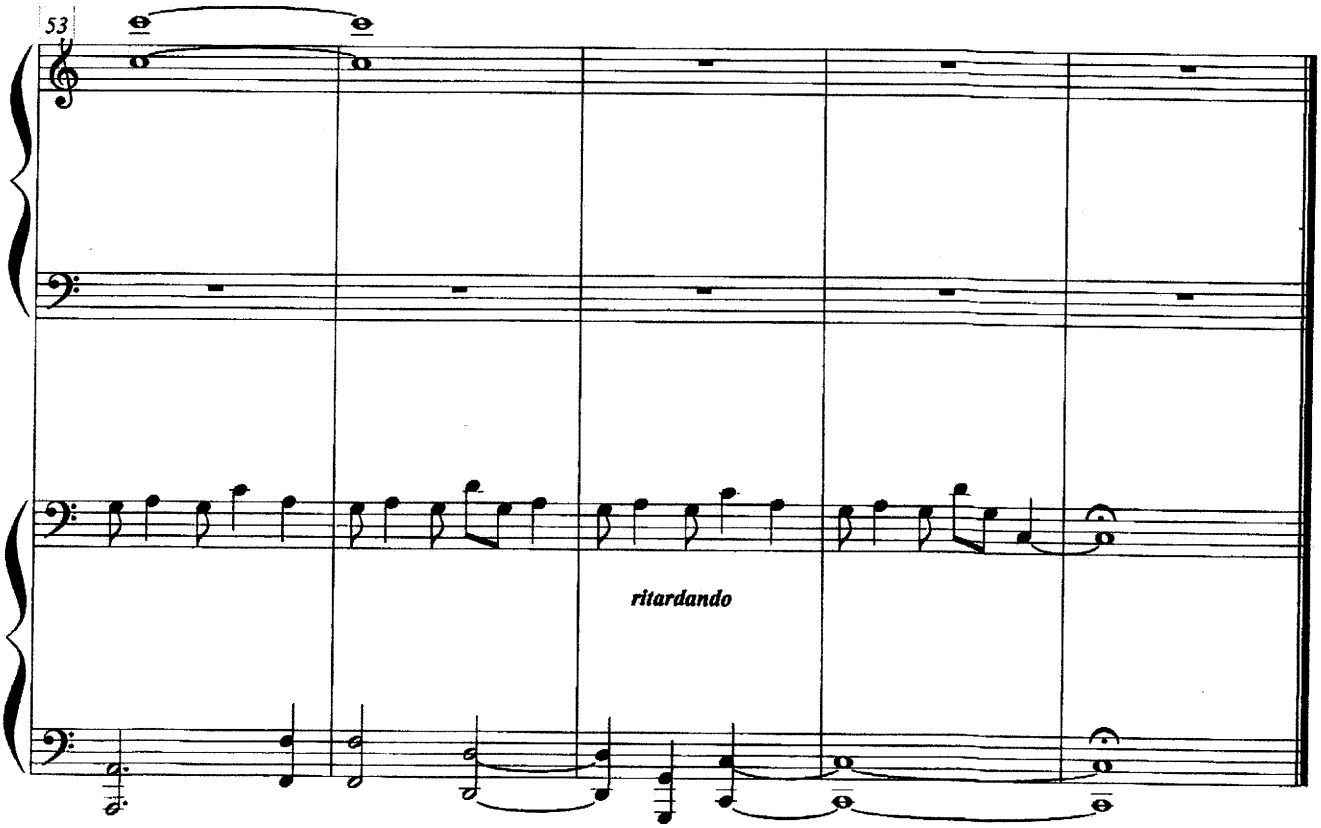



13
R.H.
17
L.H.
21
a c gacd e dd c


25
LH
29
33
f
RH


37
mf
marcato sempre
mf
41
45


49


53
ritardando

Sources:

This fictional story is based on members of the composer's family, a historical figure, and the composer's other writings. Grady and Monte Towles were his aunt and uncle. Thomas Calhoun Walker (1862-1953) was a Virginia educator and civil rights leader from Gloucester who tells his story in ***The Honey Pod Tree.*** The words attributed to him in this opera are rendered from his own words in this book. The research on T.C. Walker led to another book, ***Coming Around,*** which is a companion piece to the opera. ***Pinky*** was both an employee of Monte Towles and a character from the story **"Three May Keep A Secret"** in the first volume of ***Frameshifts,*** by the composer. Monte's words about life "giving the test first" come from baseball player Vernon Law. The story of the plant kept from slave times is the true story of Rhonda Simms-Morris. Her plant is still alive. In *Scene 8*, some of the words of the chorus are from the following quotation from the baptismal certificate of Milly Ernst of Rockingham County: *"(Baptism), as a mirror, reveals to us the work of grace, where fresh water flows the body becomes pure and bright."* This comes from a sampler of Peter Bernhard (1803) exhibited in the Virginia Museum of Fine Arts. The scriptural phrase, "*All things come from thee, O Lord,*" was taken from the usual Introit of the Warrenton Presbyterian Church choir under the direction of Barbara Stinson. In another version, it was Rose's first composition for that church.

Musical allusions include Cowper's hymn "God Moves in a Mysterious Way," "I want to leave old Texas now," Julius Fucik's circus march,"The Entrance of the Gladiators," Evelyn Simpson Curenton's hymn, "With My Mind," "Foundation" (1844), "Aberystwyth," "New Britain," and numerous other brief quotations within the score.

Information:

To sign up for the blog of Richard Rose, go to http://eepurl.com/blVulH This will link you to occasional new blogs and concert dates posted to his website, which is http://www.frameshifts.com, The blogsite comprises poetry like ***Coming Around***, other books, essays, reviews, librettos and scores, and some recordings, such as the mp4 recording of ***La Rinuncia*** in 2015. Other recordings, biographical, and health information are found on http://marginalnotesinwordsandmusic.org. Rose aims simply to make all of his productions publicly available from these sites and to update them periodically. His book, ***Frameshifts, volumes 1 & 2,*** is available in manuscript from the site and in e-book and hard copy from Amazon.